

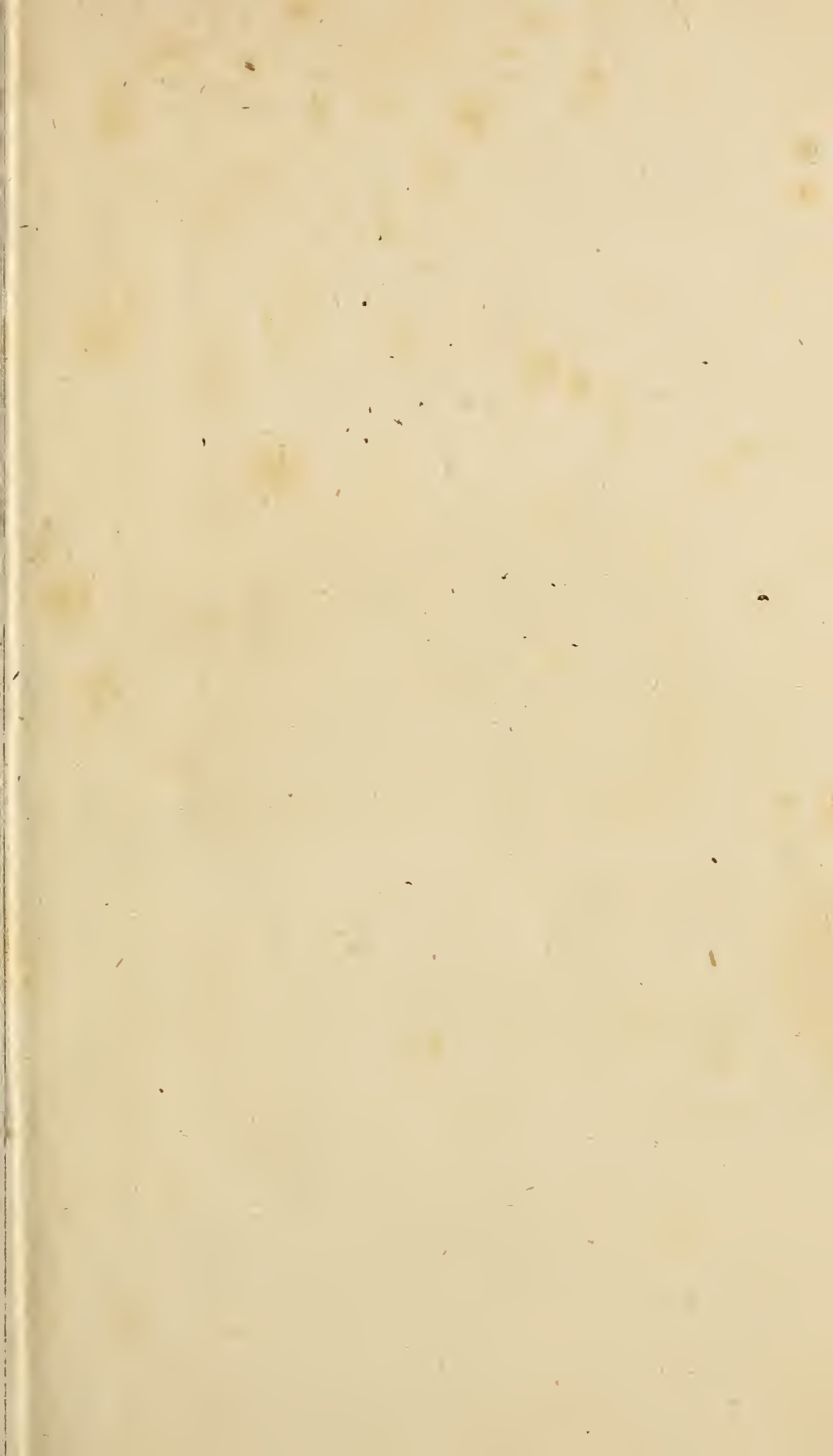
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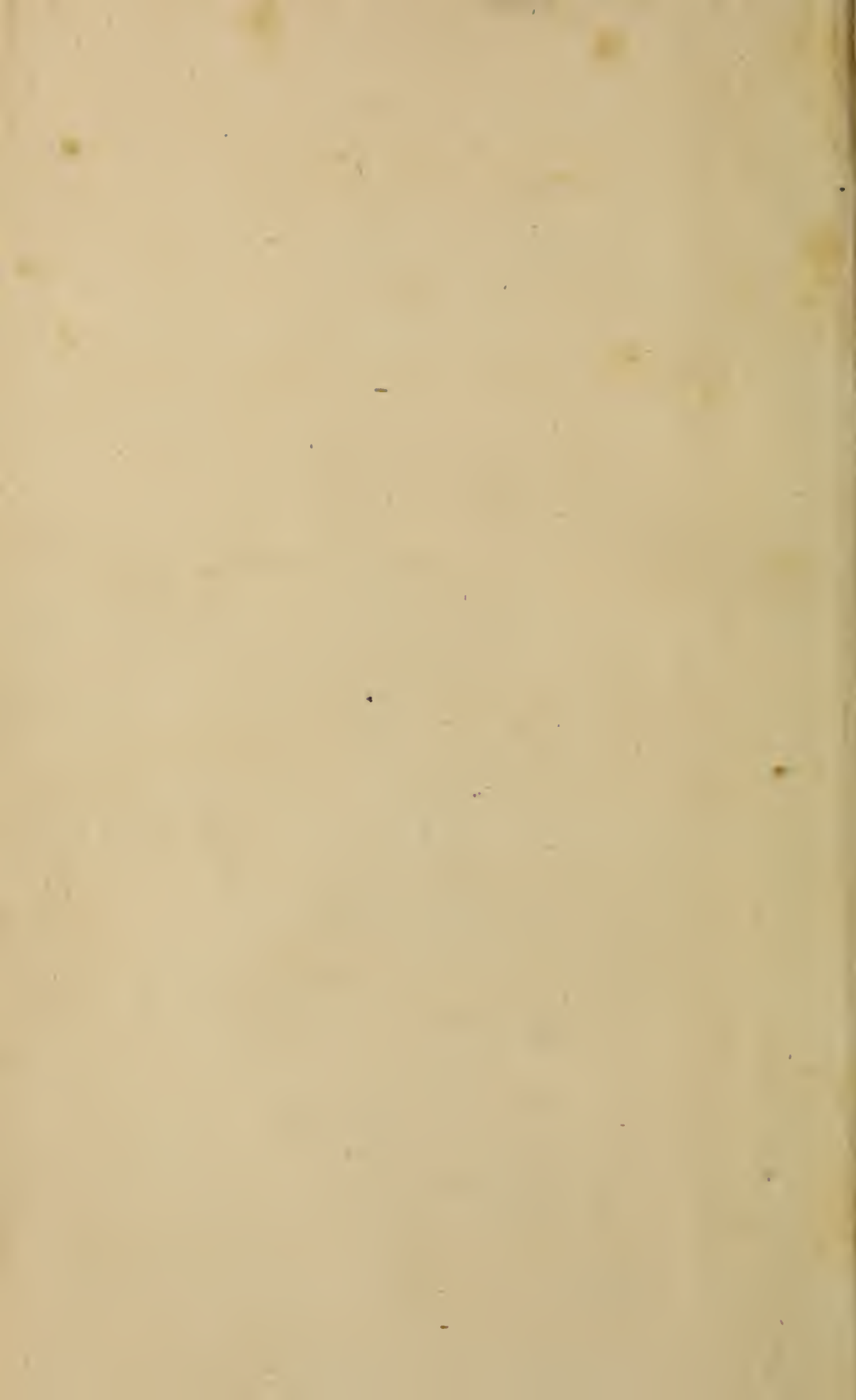
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A
GRAMMAR
OF
THE ITALIAN LANGUAGE;
OR,
A PLAIN AND COMPENDIOUS INTRODUCTION
TO
THE STUDY OF ITALIAN.

BY
JAMES PAUL COBBETT.

LONDON:
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DEDICATION.

TO WILLIAM COBBETT, ESQUIRE.

MY DEAR FATHER,

Give me leave to dedicate to you the following little Work, if not as a sufficient return for all I have learned from you, by way of acknowledgment, at least, that it was you who inspired me to the undertaking; an acknowledgment which cannot be received by you with pleasure greater than that with which I ought to make it, seeing that it was you who enabled me to render what I offer to your notice so far worthy of that notice as it is, that I am making you a gift which should be accompanied by thanks from the giver, and asking your patronage for something which is, as it were, your own.

If I had not read that Book, throughout which I have the honour of being addressed by you, it is not only unlikely that I should ever have thought of entering on the task which you here see completed, but I might, very possibly, now be in the same situation as those "many men" who, as mentioned in your ENGLISH GRAMMAR, "have been at Latin-Schools for years, and who, at last, cannot write six sentences in English correctly." To know that the three last of Grammars to be rivalled were written by you; to see you become so famous as the author of them; to find myself, by their means, already known by name in every quarter of the civilized world: if this be not enough to give

me confidence of success in a path of literature in which you have gained so much fame, it may, surely, in some manner account for my having ventured on the step to which I am invoking your protection, a step which my natural ambition to imitate you has emboldened me to take. For me thus to celebrate your praise will hardly be thought ostentatious; to refrain from so doing would, on the contrary, be only affectation, since I cannot help knowing that such praise is universally admitted to be your due; and though, for myself, I can claim no merit further than that of having endeavoured to follow your cheering example, it would be to oppose the dictates of my regard for you, and to refuse utterance to thoughts the most agreeable that can occur to me, if I were, upon this occasion, not to express some of that pride which must be felt by the son of one by whom such an example has been set.

That you may long live to enjoy that great reputation which your talents and your never-ceasing application have obtained for you, and which will cause the children of future ages to learn to associate your name with every sentiment of veneration, is, I have the happiness to be assured, the hope entertained, and the prayer offered up, by thousands; while, to participate in that hope, and most fervently to join in that prayer, are the strongest of all the motives that animate the heart of

My dear Father,

Your affectionate Son,

JAMES PAUL COBBETT.

Kensington, April 17, 1830.

P R E F A C E.

As it may be considered, that every one who writes a book should be prepared to give some reason beyond that of the common ambition *to be read*, for his seeking the attention which is the end of its being published, *I* will simply say, that I have found those books that I have met with, relating to the same subject as my own, either deficient in their contents, or so injudicious as to the choice of matter, and so confused in its arrangement, as, in a great measure, to retard the pursuit which the makers of them intended to accelerate. Those which are deficient, are very much so, while those of the other class show more learning in the writers than they are calculated to impart to the readers ; they are more voluminous than luminous ; they are abundant in matter, but not clear in manner. Seeing this, therefore, and having failed, in many cases, to obtain the information which I expected to find in Italian Grammars, and naturally supposing that others must be subject to the same disappointment as myself, I have written this Grammar in the hope that it may give those who are beginning to study Italian the assistance they stand in need of towards acquiring a tolerable acquaintance with the rudiments of that language. How far I have accomplished my object, it will be for my readers to judge. Of one thing, however, they may be assured, which is, that if the information

required by them is not to be found in the source I offer, the source really containing that information has never yet been opened. I have not, I am aware, noticed *every thing* that it might be useful to notice. But I have had a double object in view—to say all that was essentially necessary, and, at the same time, to put what I had to say within the smallest possible compass; in attempting to do which I have, I trust, made my work such as to fulfil the promise of its title.

The first Italian Grammar, at all worthy of being so called, that was used in England, was that of VENERONI originally written in French, and upwards of a century ago. Of this Grammar there have been, from time to time, many different translations into our language; and ZOTTI's French-Italian Grammar is nothing more than the last edition of VENERONI. Since the first appearance of VENERONI, the Italian Grammars that have been published, both in French and in English, are almost innumerable. It seems to have been a main endeavour with each subsequent Grammarian to expose and condemn the particular errors of his nearest predecessor. Thus, among the writers in French, PERETTI attacks VENERONI, BIAGIOLI attacks PERETTI, and BARBERI, again, attacks BIAGIOLI. VENERONI, who has the merit of having *led the way*, is criticised by those who have followed him in a manner the most unceremonious: not one of them acknowledges what he takes from VENERONI; while they all make common cause of complaint that he has not given enough to borrow from. The Italian Grammars of TORIANO and ALTIERI are, I believe, the first that were published originally in our language. Latterly came the English "Lectures" of

SIGNOR GALIGNANI, who, and whose Editor, DR. MONTUCCI, have composed a work to teach us Italian (“*with ease and facility*” and “*without the help of any master*”) which, though it shows research in its compilers, insures infinite perplexity to its readers. My experience of grammars in general is such, that I look for *negative* more than for *positive* merit in them. If asked *which* I consider the best Italian Grammar, my answer would be: “The *shortest* is the *best*; for, the one that has the “least to say about the matter will do the least towards “making you abandon the study altogether.” The little French works of POLIDORI and VERGANI are the best of their kind. These do not, to be sure, guide you far; but they are useful as far as they go, and do not lead you into darkness by unsatisfactory explanations.

I have written rather as a *learner* than as a *professor*. I do not pretend to have made *new discoveries*, to have found out what other grammarians did not know before. But the thorough understanding of the matter, and the making it equally well understood by others, are two different things; and the latter of these is a thing in which I, as a learner, have found every grammarian deficient. It is not of any particular work that I complain; I find one great fault in them *all*: it is the want of *clearness*, the want of *reasons* and *explanations*. In this consists the only fault that I need point out in any one; but from this, important as it is, there is not one that is free. Where there is such a multiplicity of points to be noticed, the *arrangement* of the several matters is a thing of the greatest importance; and to this I have paid particular attention. I have taken care to introduce no *grammatical term*, without, at the same time, explaining the

meaning of it. I have, I believe, passed over hardly any of those difficulties to which a learner is sure to be subject. Where *principle* is concerned, I have studied to give the clearest possible explanation; and in those cases where the difference between the two languages consists in mere matters of *practice*, for which it would be difficult to account by any reasoning, I have forewarned the learner of what he may have to meet with: to know what our difficulties are, and where they lie, is partly to overcome them.

Although I am not, as will be perceived, a *compiler*, or collector of materials from books already written, I do not, at the same time, wish to be regarded as having received no assistance from those who have preceded me. There is no grammar, perhaps, to which I am not indebted for *something*. There are two works which I think it but justice particularly to name. The first is that of SIGNOR GALIGNANI: the Lectures of this gentleman are abstruse; but they have, nevertheless, a vast deal of good matter in them. The other is the large French work of SIGNOR BARBERI, called "*Grammaire des Grammaires Italiennes.*" In this grammar there is an use of *new names*, which, in my opinion, tends rather to confusion than otherwise. But I have learned a great deal from SIGNOR BARBERI; he is a very able grammarian; and his performance, which is most elaborate, does him the highest credit.

It will be perceived that I have given no EXERCISES in this work. The proper use of Exercises, is, to put the learner's memory of *rules* and *principles* to the proof. But it too frequently happens that the exercise is performed without the reasons for its correctness or incorrectness ever being understood by the person that has

performed it: the pupil does the exercise, and the teacher looks over and corrects it; and, badly as it may be done, the pupil cannot help thinking that, when he has "*done his exercise*," he has learned all that part of the grammar to which it relates, though, as is commonly the case, he does not really know one word about the matter. Exercises may, therefore, if not properly used, not only be of no benefit, but rather tend to injury. There are some, I know, that think the whole subject is best taught by the means of *exercises*. This is a most pernicious notion; and the system founded on it is worthy of none but the teachers of parrots. If exercises are nothing more than putting the language into practice, then every word you read, and every word you write or say, is, in fact, an *exercise*. But if they mean, as a part of the grammar, something by which to show that you understand the *rules* and *principles* you have been reading about, these rules and principles should be first thoroughly comprehended, or the materials for making the exercise may just as well not have been in your book. In the title-page of a Frenchman's grammar I once read the following motto, taken from Quintilian: *Iter breve est per' EXEMPLUM, longum per PRÆCEPTA*; By *example*, the way is short, by *precept* long. I found that the contents of the book were just what might be expected to come after such a motto, and that the author of it had taken the words of his authority in at least their largest sense. It was a book consisting, almost entirely, of *examples* and *exercises*. Such a work should not be called a *Grammar*. However, while I think that exercises do not properly form any part of a *Grammar*, I am far from thinking that they are *of no use*. I am of opinion, that if they be well selected, and made

strictly to apply to the rules, they may be of much assistance. And I propose, therefore, in addition to the abundance of examples that I have already given, to publish a little book of EXERCISES, which, as they will refer to its different chapters or paragraphs, will form a proper appendix to this Grammar.

In conclusion, I will say a few words in the way of *advice* to the reader. I will take it for granted, that he does not expect to gain a knowledge of a language without studying its *grammar*. The science of grammar is, it is true, one not very easy to be clearly expounded; and the far greater part of those who call themselves grammarians have presented the matter to our understandings in a shape that is any thing but inviting. Grammars have been found so difficult to understand, and have been the means of disgusting so many with the pursuit, that learners have become quite captivated with the invention of modern teachers who pretend to have found out a method of teaching languages, the principal recommendation of which is that *no grammar* is to be used! This invention is nothing but a mischievous deceit; it is a mere mockery of learning. The truth is, that if we do not have recourse to such books as require some of the labour of thought, and teach us to understand by the means of our reason, we must learn as mere babies do; and if we learn any thing, our knowledge can be the result of long habit only, and it must be purchased at an enormous expense of time. Now, it is to render unnecessary this long habit, it is to save this enormous expense of time, that the *grammar* is intended. The right use of the *grammar*, of a book really deserving that title, is to teach us, in one day, that which would,

without it, require years. It is, therefore, to the *grammar* that the student must give his attention. If he make himself perfectly master, or nearly so, of this, the rest of his path will be all smooth, and he will meet with nothing beyond to check his progress for a moment; while, on the contrary, if this be neglected, not only will he be unable to use the words of his new language correctly, but he must be constantly liable to misunderstand the meaning of them as used by others. Next in importance to the well understanding of the rules and principles contained in the grammar, comes all that part of the study which may be called *exercise*; that is, the reading of Italian books, or the translating of the one language into the other. As a book for beginners to read, or to translate from Italian into English, there is one that I think it useful to mention; it is the *Comedies of Goldoni*, the style of which is at once easy and abounding in such expressions as are peculiar to the beautiful language in which they are written. In making translations, the Italian should be first copied on one side of the paper, the English to be written on the other. Not a single phrase or word ought to be passed by, without the learner being satisfied that he knows the real meaning of it, and that he has put that meaning into his translation; there is nothing, the grammar itself alone excepted, of so much benefit as this rigid translating. It obliges us to be scrupulous in searching for the true sense of the words, prevents us from being too much in a hurry to decide as to the meaning, and, when once clearly understood, plants it firmly in the memory. One single page of translation thus made, will do more than fifty pages of hasty reading; no one that has not

tried it can have any idea of its usefulness; and I may venture to say, that all those who shall follow my advice in this respect, will acknowledge, from experience, that I have not given it without good reason.

JAMES P. COBBETT.

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ERRATA.

In page 20, line 16, for *two g's have* read *one g has*.

In page 31, line 4, for *merely* read *namely*.

In page 39, line 32, for *milla* read *mila*.

In page 45, line 2, for *il angelo, il elmo, &c.* read *lo angelo, lo elmo, &c.*

In page 49, line 12, for *a, te, or ti,* read *a te, or ti.*

In page 53, line 27, for *haved used* read *have used*.

AN EXPLANATORY LIST

OF THE

ABBREVIATED NAMES OF AUTHORS AND THEIR WORKS,
QUOTED IN THE FOLLOWING GRAMMAR.

ALF. T.	Alfieri, Tragedia.	G. VIL. S.	Giovanni Villani, Storia.
V.	——, Vita.	MAC. C.	Macchiavelli, Commedia.
ARI. O. F.	Ariosto, Orlando Furioso.	D.	——, Discorsi.
BAN. N.	Bandello, Novella.	P.	——, Principe.
BEC. D. e P.	Beccaria, Delitti e Pene.	R.	——, Rime.
S.	——, Dello Stile.	S.	——, Storie Fiorentine.
BEN. L.	Bentivoglio, Lettere.	MAF. M.	Maffei, Merope.
Boc. D.	Boccaccio, Decamerone.	MET. O.	Metastasio, Opera.
F.	——, Fiameta.	MUR. A.	Muratori, Annali.
A.	——, Ameto.	M. VIL. S.	Matteo Villani, Storia.
BOJ. O. I.	Bojardo, Orlando Innamorato.	NOV. ANT.	Novelle Antiche.
CAR. E.	Caro, Eneide.	PAN. G. F.	Pandolfini, Governo della Famiglia.
CAS. A. P.	Casti, Animali Parlanti.	PET. C.	Petrarca, Canzone.
D. CAS. G.	Della Casa, Galateo.	S.	——, Sonetto.
DAN. IN.	Dante, Inferno.	T.	——, Trionfi.
PAR.	——, Paradiso.	POL. S.	Poliziano, Stanze.
PUR.	——, Purgatorio.	RED. B. T.	Redi, Bacco in Toscana.
DAV. S.	Davila, Storia.	SAC. N.	Francesco Sacchetti, Novella
FIO. N.	Fiorentino, Novella.	R.	——, Rime.
GAL. L.	Galilei, Lettera.	SOA. N.	Soave, Novella.
GIA. S.	Giannone, Storia.	TAS. G. L.	Tasso, Gerusalemme Liberata.
GOL. C.	Goldoni, Commedia.	A.	——, Aminta.
G. GOZ. N.	Gasparo Gozzi, Novella.		
GUA. P. F.	Guarini, Pastor Fido.		
GUI. S.	Guicciardini, Storia.		

CHAPTER I.

Of Grammar in general; of its Branches; and of the different Parts of Speech.

1. GRAMMAR has been defined as “*a Science which teaches us how to make use of words in a proper manner.*”

2. In Grammar there are four *Branches*, or *Divisions*; namely, ORTHOGRAPHY, PROSODY, ETYMOLOGY, and SYNTAX. These terms come, originally, from the Greek; and we, in our language get them immediately from the Latin, in which they are called *Orthographia*, *Prosodia*, *Etymologia*, and *Syntaxis*. The peculiar nature of each of these Branches will be described further on, under the title by which each Branch will be distinguished from the rest.

3. WORDS, or, as the grammarians term them, the *Parts of Speech*, are commonly arranged in nine separate classes, and, so arranged, are named as follows:

IN ENGLISH.

Article,
Noun,
Pronoun,
Adjective,
Verb,
Adverb,
Preposition,
Conjunction,
Interjection.

IN ITALIAN.

Articolo,
Nome,
Pronome,
Addiettivo,
Verbo,
Avverbio,
Preposizione,
Congiunzione.
Interjezione.

Definition of the Parts of Speech.

ARTICLES.—The words in our language that come under this denomination are, *the*, *a*, and *an*; and there are no more. The reason for which this sort of word is called *Article*, it would, perhaps, be difficult to give very clearly. We get the term from the Latin, in which language it has just as great a variety of significations as it has in English. In Latin this sort of word is called *articulus*, which means, in the most general and literal sense of the term, a *small body*, or a *small part* or *member* of a body; because it is what is called a *diminutive* of the Latin word *artus*, which means a *body* or a *part* or *member* of a body. Thus we say, an *article in a newspaper*, meaning an individual *minute matter* in a newspaper, or a *small part* of it as a collective mass; and an *article of faith*, meaning *one of the things* we believe in, or a *part* of the whole substance of our belief. In the same sense we use the word *articulate*, when we say a word is *articulated*; for to *articulate* means to pronounce distinctly every syllable of a word, or all the minute parts which are contained in a word. To say that these words are called *articles* because they are *small*, would be but a very insufficient reason; for there are many words of other Parts of Speech quite as small. But we may say, that they are thus called because they are *parts*, or *little parts*, of other words, since it is only when they are employed immediately before some *noun* that articles can have any sense. Neither of the words *the*, *a*, and *an*, can mean any thing of themselves *alone*; they must have something else immediately affixed to them, or they can convey no sense. Thus, *the man*, *a tree*, *an hour*: here the articles may be said to be a *part* of the words *man*, *tree*, *hour*, inasmuch as it is absolutely necessary that they should be joined to nouns in this manner for them to be made use of at all. There are, properly speaking, but *two* Articles in our language; for we know that, in *sense*, the *an* is the same as the *a*, and that *a* is made to become *an* before certain words merely for the sake of sound. In Italian it is just the same, to a certain degree: in that language the sense of an article must always be the same as that of one or the other of our words *the*, *a*, *an*. But we shall see,

further on, that in their articles the Italians express something in addition to what we do in ours, and that, in order to do this, their articles have to undergo a variety of changes in the spelling, of which changes there is nothing in our words of this class, except the one change of *a* to *an*.

NOUNS.—The word *Noun* (from the Latin, in which it is called *nomen*) means *name*. So *nouns* are the *names* of things, of all things, whether corporeal or merely ideal; as, *man*, *tree*, *house*, *earth*, *sky*, *fire*; these are all *Nouns*: also, *virtue*, *vice*, *truth*, *policy*, *wisdom*, *thought*, *misery*, *distress*, are all *Nouns*. Nouns are of two species; namely, *Nouns Proper*, and *Nouns Common*: Nouns Proper are those names which are appropriated to individuals, as the names of persons and places, such as *John*, *Thomas*, *London*, *Paris*, and the like. Nouns Common are those which represent the one general kind to which many individuals may belong; such as *man*, *town*.

PRONOUNS.—This word is composed of the two Latin words *pro* and *nomen*, which mean *for* and *noun*; from which we understand that pronouns are words which stand *for*, or *in the place of*, nouns. So, when we say, “where is Thomas”? and it is answered, “*He* is gone”; here the Pronoun “*he*” stands *for*, or *in the place of*, the noun *Thomas*. “The trees are very strong, and *they* are making shoots”: here the “*they*” stands *for* the noun *trees*. “The wheat is very fine, and *it* is fit to cut”: here the “*it*” stands *for* the noun *wheat*. For, what is meant in the sentences, is, *Thomas* is gone, the *trees* are making shoots, the *wheat* is fit to cut.

ADJECTIVES.—The word *Adjective* is derived from one or other of the Latin verbs *adjicio*, to add to, or *adjungo*, to join to. In Latin it is called *adjectivum*, or *adjunctivum*, the former meaning something *having the power to add to*, and the latter, something *having the power to join to*. The difference between the sense of the two terms is but little, as far as we have here to do with them; and, in English, we might with equal propriety call this Part of Speech an *Adjective* or an *Adjunctive*; for its power is, as the Latin words, from one or

the other of which it is derived, import, that of *adding* or *joining* something to nouns and pronouns: and what it is intended to add or join, is, the expression of some *quality* belonging to, or something that *characterizes*, the person or thing which is represented by the noun or pronoun. Thus: *young* man, *tall* tree, *white* house, *clear* sky, *real* virtue, *bad* policy, *great* misery, he is *rich*, she is *handsome*, we are *poor*; where we see that the Adjectives, *young*, *tall*, *white*, *clear*, *real*, *bad*, *great*, *rich*, *handsome*, *poor*, express some *qualities* or *characteristics* of the persons or things which are meant to be understood by the nouns and pronouns, *man*, *tree*, *house*, *sky*, &c. The generality of grammarians rank both Nouns and Adjectives under one common head, calling them all *Nouns*. And then they distinguish the two in this way: those which I have described as *nouns*, that is, the *names* of things, they call *Substantive Nouns*; those which I have described as Adjectives, they call *Adjective Nouns*. Substantive Nouns are so called from the Latin word *substantivus*, which, as a grammatical term, means something which may *stand alone* or *by itself*, or which *depends only on itself*. So when I say, "This is a *tree*," the word *tree* expresses, in itself, and wants no other word added to it to express, the thing the existence of which I am describing; and if I say, "This is a *tall tree*," I only add the expression of something further, without that additional expression being at all necessary to make sense of the sentence. But it is not so with the Adjective; for there is no way in which I could use this word *tall*, for example, without at the same time employing, or leaving to be understood, some noun or pronoun. These have been called *Adjective Nouns*, because they must be added or joined to *Substantive Nouns*; yet that is by no means a reason why they should be ranked under the head of *nouns* or *names*, since they can, in fact, when standing alone, be the *name* of nothing. However, it is not of much consequence by what *name* we call them, so that we understand their use.

VERBS.—Verbs express all the different *movements* or *actions* of creatures or things. To *walk*, to *speak*, to *grow*, to *sink*, to *rise*, to *work*, and the like. In the words here instanced there is

the expression of some movement either visible or understood. To *love*, to *hate*, to *think*, to *grieve*, to *consider*, to *remember*, to *understand*, to *esteem*, here the action is not so perceptible; yet these all denote some movement in the mind. But to *be*, to *sit*, to *lie*, to *live*, to *rest*, to *stand*, to *subsist*, to *stay*, to *remain*, to *reside*, to *dwell*: none of these, nor some others that might be added, express or imply any action or movement whatever, either bodily or mental. Verbs, then, are employed to express, not only the actions and movements, but also all the *states and manners of being*, of creatures and things. To *walk* expresses an action which may be evident to the senses; to *love* expresses an action of the mind; to *be* expresses existence in the most general sense; and to *lie*, to *stand*, to *stay*, and such like, express different *states or manners of being*.—We derive the name of *Verb* from the Latin, in which it is called *verbum*, which means, literally translated, *word*. Grammarians have been at a loss for some term that should comprise, within itself, sufficient meaning to express the peculiar nature of this most important Part of Speech; and they have considered it to deserve the appellation of *word* emphatically, and, as the French say, *par excellence*. And fully deserving it is of this its striking title; for, the *Verb* is the very soul of a sentence; we can utter nothing, we can use no phrase, no single word, to have a complete *meaning*, without, at the same time, employing some Verb, or, without there being the *sense* of some Verb left to be understood. We cannot possibly use any word, or words, to have any meaning, without intending our speech to express the *doing* of something, or the *being* of something in some sort of way: some *act*, or some *state of existence*, either bodily or mental. The bare little Interjection, *Eh?*, for instance, when we use it in an interrogative way: this little word *means* something, it is not used without being intended to convey some *sense*; and yet we frequently use it without using any other word along with it. What we mean to be *understood* by this little word, is, “What do you say?” “What is it?” or some such sense. When we use the Interjections *Ah!* *Alas!* *Poh!* these, though each be used unconnected with any other word, have, each of them, a *meaning*; but, not without the sense of some other word or words being, at the same time,

understood. *Ah!* gives us to understand that there *exists* surprise, or some other sudden emotion, in the mind: *Alas!* is tantamount to saying “*I am sad,*” or “*I grieve,*” or something of that sort: *Poh!* means the same as “*I have a contempt for you,*” “*You talk nonsense,*” or some other scornful or deriding expression like these. If you ask me, “*Is he gone,*” and I answer by merely saying “*Yes.*” here I leave a verb to be understood; for, what I mean is, “*He is gone.*” Such is the grammatical *omnipresence* of the *Verb!* And we shall see, when we come to the Syntax of Verbs, that, to become well acquainted with the functions of this Part of Speech, as it is employed with the other Parts of Speech in sentences, is to conquer the far grater part of the difficulties that we find in the study of Grammar.

ADVERBS.—*Adverbs* (from the Latin, *Adverbium*) are so called, because they are words *added to verbs*; and they are intended to express some modification, or some accidental peculiarity, in the sense of verbs, in the different instances in which the verbs are used. So, when I say “*There is only one man here who knows him*”; the employment of the adverb *only*, in this instance, *modifies* the sense of the verb, by restricting it to the *one*, the *single* man; for, otherwise, if the adverb had not been employed, the sentence, “*There is one man here who knows him,*” would not have any thing in it which would *confine* the knowledge to the *one alone*. “*This is indeed an honest man*”: here is, in this word, *indeed*, which is an Adverb, something that the use of the verb without it could not express. “*I do not think Thomas is gone*”: here the force of the Adverb *not* is such, that the omission of it would make the sentence convey a sense directly opposite to that which is intended. “*He will arrive soon*”: here we are not only told that he will *arrive*, but the Adverb of time gives us the additional information that the arrival is to take place *in a short time*. It is not, however, verbs, merely, to which these words are added, or that they are intended to modify the sense of; for they are, perhaps, as often added to adjectives as to verbs. He writes a *very* good hand”: here the use of the Adverb *very* is to express the degree of goodness in the hand-writing, and modifies

the sense of the adjective *good*, and not that of the verb to *write*.—There are several classes of Adverbs; of *time*, of *place*, of *manner*, &c. These will be noticed particularly, and enumerated, when we come to the Etymology of this Part of Speech.

PREPOSITIONS.—This class of words are thus called from their being placed immediately *before* nouns or pronouns. In Latin this Part of Speech is called *præpositio*, which is a compound of the two words *præ*, before, and *positio*, a *position* or *situation*. But in this term *Preposition* there is, as in those applied to some of the other Parts of Speech, not much to enlighten us. For, if these words are called *Prepositions* because they are placed before nouns or pronouns, why should not Articles, which are placed in the same situation, have the same appellation? Nevertheless, their *nature* is not inexplicable, however ill calculated their *name* may be to explain it. Prepositions are words which are made use of to express the *relations* or *bearings* which things represented by nouns and pronouns have as to one another, or, the *situations* in which things represented by nouns and pronouns exist with respect to one another. Now, when I say “The MAN is walking *to* your HOUSE”; here the Preposition *to* expresses the precise *situation*, the *manner of being*, of the *man* in reference to the *house*, and defines a species of *relation* which the one has to the other. Leave out the Preposition *to*, in the above sentence, and we may put in its place any one of many other Prepositions, as, *in*, *into*, *from*, *before*, *behind*, *without*, *against*, *about*, *through*: by each of which the sense of this sentence would be made different, and yet it would be a complete sense with either.—The proper use of these little words is of great importance. There is a great deal of difference between the manner in which they are employed in foreign languages and that in which we employ them; and this we shall have to notice more particularly when we come to the Syntax.

CONJUNCTIONS.—In Latin this Part of Speech is called *conjunctio*, which means a *joining together*, or a *bond* or *knot*: the name comes from the verb *conjungo*, which means to *join*

or couple with, to *associate with*; *con* having the same meaning as our preposition *with*, and *jungo*, which is a verb of itself, that of our verb to *join*. When we say, "I am going, *and* so are you," "He is learned *but* not wise," "The plants cannot grow, *for* it is too cold," "I do not like him, *because* he is dishonest": here it is evident that the office of these Conjunctions *and*, *but*, *for*, *because*, is that of *joining* or *connecting* with one another the two members of each of the sentences, "I am going—so are you," &c. In some instances, as in all of the above examples, it is optional to use the Conjunction, or to leave it to be understood. But in other instances the sense of the whole sentence would be incomplete without it. For example; "You will see him *if* you go," "It may be learned, *notwithstanding* it is difficult." In these, and many other instances that might be given, we are obliged to use the Conjunction, or the sense of the one member of the sentence, which is dependent upon that of the other, cannot be at all understood.—Here it may be observed, that Conjunctions, like Adverbs and Prepositions, consist not always of one single word, but are very frequently compounds of two or three different words, which are either all joined together so as to form one word in spelling, or all contribute, though not joined in one word, to convey a single idea. So it is in the compound Conjunction, *notwithstanding*, where we recognize, joined in one, three words that belong, in their individual capacity, each to a different Part of Speech; *not* being an Adverb, *with* a Preposition, *standing* a part of a Verb. "I will tell them of it, *in case* they come:" here the two separate words, *in* and *case*, the former a Preposition, the latter a Noun, have, as here employed, just the same sense as the Conjunction *if*. It is thus also with the Adverbs; as, *evermore*, *whenever*, and, *by and by*, *at last*, *at furthest*, &c. So also, with the Prepositions; as, *within*, *without*, *throughout*, and, *in front of*, *a top of*, *opposite to*, *over against*, &c.—There is one thing more that it is necessary to take notice of with regard to these three Parts of Speech, Adverbs, Prepositions, and Conjunctions; namely, the circumstance of the same words belonging, according to the manner in which they are employed, to more than one of, or to all of, these Parts of Speech. For example, when I say "The tree stands

before the house," meaning *opposite to* the house, the word *before* is a Preposition, signifying the peculiarity of place or local situation; and when I say "He came *before* I entered," meaning, *sooner than* I entered, the same word is an Adverb of time. "I will not go, *without* you go too;" here *without* is a Conjunction. "The horse is *without* the stable," meaning *on the outside of*: here it is a Preposition. "He walks *without* in the open air"; here it is an Adverb descriptive of a local peculiarity in the walking. This changing in the sense of the word according to the way in which it is employed, is not, however, confined to these three Parts of Speech. The word *round*, for example, belongs to no less than five Parts of Speech. When we say a thing is *round*, meaning circular, it is an Adjective: when we say, *a round*, meaning a revolution or rotation, it is a Noun; when we say *to round* a thing, meaning to make it circular in form, it is a Verb; when we say, he looks *round* and *round* to find them, meaning in a circular direction, it is an Adverb; when we say, he walks *round* the house, meaning circularly about, it is a Preposition. There is no difficulty in discovering when the word is a Noun, an Adjective, or a Verb, in such cases; but, when the word is of one of the three classes, Adverb, Preposition, or Conjunction, we are at a loss, sometimes, to decide to which of them it belongs.

INTERJECTIONS.—These are so called, from the Latin Verb *interjicio*, which means *to throw* or *place between* or *among*; and in Latin they are called *Interjectio*, meaning a word thrown or placed between or among other words. There are so few of them in any language, and we all know the use of them so well, that to say any thing further in definition of them would be useless. They might, perhaps, with more propriety, be called *exclamations*; for they are nothing more. *Oh! Alas! Poh! Ah! Pshaw! La! Ha! Eh! Heigh! He! Heigho!*: these, and a few others that we have, are what are called *Interjections*.

CHAPTER II.

Of Orthography.

4. UNDER this head it will not be necessary to say much. ORTHOGRAPHY relates merely to *spelling*, and is that Branch of Grammar which teaches us what letters we are to employ in the forming of words. We learn the Orthography of our native tongue from spelling-books, which are very necessary for those who have learned to speak a language and to understand its sounds before they know any thing about reading or writing it. But here we can have but little to do with *Orthography*, as a branch of Grammar to be studied. There is one thing, however, relating to spelling, which, in speaking of the Italian language, it will be proper to notice, and in noticing that I shall quit the subject. There is a great difference between the mode of spelling to be found in ancient authors, and that in modern ones, and a great difference, in this respect, between writings in prose and writings in verse, both ancient and modern. For example, we find in ancient prose writers the word *virtù*, virtue, spelled *virtude* and *virtute*; the word *stato*, been, *suto*. These I mention only as some out of hundreds of instances that could be given: to go further into the matter would merely tend to delay the beginner, and to treat of it at large would require a large volume on this Branch of grammar alone. The words *virtude* and *virtute*, like others of similar spelling, are now discarded as obsolete, by persons in conversation, and by modern prose writers; and yet poets of the present day are licensed in using them. In some cases, again, words which used, of old, to be employed by the poets, have been discarded by the poets of latter ages, being considered as inelegant. For example, the words *mádre*, a mother, *ópera*, a work, *mósso*, moved, *féce*, he did, *ho*, I have, *ha*, he has, *ébbe*, he had, *avrò*, I shall have, *sóno*, they are; these words may be found in ancient authors written *mátre*, *óvra*, *móto*, *fénne*, *húggio*,

háve, hábbe, harággio, éнно. These ancient forms of spelling would not only not be adopted in prose now-a-days, but would be rejected even by the poets. But, though modern taste in Orthography has, in some degree, altered the spelling of even the poets, it is still not the same thing to be able to read modern Italian prose and to be able to read modern Italian verse; for the poets have great license allowed them in changing the spelling of words. Here we find much difference between the Italian and the French. A person who can perfectly understand any French prose-writer, may understand, quite as well, any French writer in verse, as far as relates merely to the construction of letters, or spelling. There is, certainly, some license allowed to the French poets, as there is to poets in all languages; but, in the French, this does not affect the *Orthography*: in the Orthography of his language a French poet can never deviate from his spelling-book; and, if he would imitate the strains of Virgil or Horace, his spelling must still be the same as if he were writing in prose about the ploughing and sowing of land, or about any one of the most ordinary matters of life. The great reputation that the Italian has for its *softness* has induced many of those who are not acquainted with it to suppose, that it must have much monotony of sound, and that, as far as sound goes, it is rather a *weak* language. It is supposed that every word in Italian must terminate in a vowel, and, as every final letter must be distinctly pronounced, that the language has more of softness in it than is compatible with strength. But this is not the case; for, even in prose and conversation, there are great numbers of words wherein the final vowel may, with propriety, be omitted; the infinitives of verbs without exception, and, in many cases, other parts of the verbs, besides a great number of nouns, pronouns, adjectives, and other Parts of Speech. As, for example, *fiorír*, to blossom; *fioríscon*, they blossom; *fiór*, a flower; *lor*, their; *piacévol*, pleasant; *ben*, well: these words, spelled in full, would be *fioríre, fioríscono, fióre, lóro, piacévole, béne*. Yet they might, in prose as well as poetry, be written without the final vowel, and might be pronounced so in conversation. But I shall, further on (see paragraph 173), devote a

whole chapter to this matter, and show what words are capable of retrenchment in this way, and what not.

THE ALPHABET.

5. The Italian Alphabet consists of the following twenty-two letters.

A a, <i>ah</i> ,	M m, <i>émmay</i> .
B b, <i>bee</i> .	N n, <i>énmay</i> .
C c, <i>chee</i> .	O o, <i>o</i> .
D d, <i>dee</i> .	P p, <i>pee</i> .
E e, <i>ay</i> .	Q q, <i>coo</i> .
F f, <i>éffay</i> .	R r, <i>érray</i> .
G g, <i>jee</i> .	S s, <i>éssay</i> .
H h, <i>úckah</i> .	T t, <i>tee</i> .
I i, <i>e</i> .	U u, <i>oo</i> .
J j, <i>e</i> .	V v, <i>voo</i> .
L l, <i>éllay</i> .	Z z, <i>dsaitah</i> .

6. Our letters *k, w, x, y*, are not made use of by the Italians, excepting where they have to spell some foreign proper name, or some word foreign to their own language.

7. *A, E, I, J, O, U*, are Vowels, and the rest are Consonants. As to *mute* letters, as we call them, or letters which are not sounded in pronunciation, the *H* is the only letter of this kind with the Italians; and it is so only when it is employed at the beginning of a word. But of this letter I shall speak further on, in what relates to *Prosody*.

CHAPTER III.

Of Prosody.

8. *PROSODY* is that part of grammar which relates to *pronunciation*; and it teaches us two things, namely, what sound we are to give to letters, either as they stand singly, or as they are joined in syllables and words, and on what part of a word we are, in pronouncing it, to lay most emphasis, or stress of the voice. For instance, in the words *paleo*, a top, and *palio*, a prize: Italian Prosody would teach us, in the first place, that,

to pronounce singly the letters *p, a, l, e, i, o*, of which these two words are composed, they must have sounds given them like *pee, ah, ellay, ay, e, o*; where we see, that the *p* and the *o* are to be pronounced just the same as those letters are in our own alphabet; that the *a* is to be pronounced as it used to be of old in England; but that the *l, e*, and *i*, are very different in this respect from the same letters in our language. Then, on what part of the word are we to lay the emphasis? We learn to know this, in our own language, by having been accustomed, from our infancy, to practice the matter, and to hear others constantly pronouncing words properly; we know that we must, for example, pronounce the word *compliment*, laying the emphasis on the first syllable, and the word *compliance*, laying it on the second syllable; that it must be *cómpliment*, and *compli-ance*, and not *complíment* and *cómpliance*. We have words in English, of very different meaning, spelled precisely in one way; as, *record*, which is sometimes a verb, meaning to register a thing; and sometimes a noun, meaning a register in which a thing is recorded: the word *desert* is sometimes a verb, meaning to abandon; and sometimes a noun, meaning a wilderness or wild country. Yet habit tells us, that if we have to use these words in their capacity of verbs, we must pronounce them *recórd* and *desért*; and if in their other capacity, *récord* and *désert*. In the same manner, we say to *entránce*, meaning to put in a trance; and *éntrance*, meaning the medium of going into, or the act of going into, a place. So, with the Italians, the word *balia*, for example, sometimes means a nurse, and sometimes power or authority: in the former case, the emphasis is laid on the first syllable, and the word is pronounced *bália*; in the latter case it is pronounced *balía*. Then, *áncora* means an anchor, and *ancóra* means again or also. The word *paleo* is pronounced *paléo*; the word *palio*, *pálio*; and, in innumerable instances, similar to these that I have cited, it is impossible for an English person to be able to place the emphasis on the right syllable of a word, without either having heard Italians speak a good deal, or having read a good deal of their language.

9. There are two accents, and one mark, employed in the Italian language, as guides for pronunciation, which I must here notice. The accents are, the *grave accent* (') and the

acute accent ('). These accents are employed to show what sound we are to give to letters, which I shall speak of more fully presently, and on what syllable we are to lay that emphasis of which I have already spoken. I would advise those who are only beginning to read Italian, to read no book throughout which accents are not constantly employed; for they are not always employed where they might be. There are certain cases in which the accents must always be employed, in order to distinguish two words of different meaning which are written in one way; but it is not so in all cases. In the following monosyllables, where we see words of different meanings spelled with just the same letters, they should be invariably used.

<i>è</i> , he, she, or it, is.	<i>e</i> , and.
<i>dà</i> , he, she, or it, gives.	<i>da</i> , from, by.
<i>dì</i> , a day,	<i>dì</i> , of.
<i>sì</i> , yes, so.	<i>sì</i> , himself, herself, itself, them-
<i>là</i> , there.	<i>la</i> , the, her. [selves.
<i>lì</i> , thither.	<i>li</i> , the, them.
<i>nè</i> , nor, neither.	<i>ne</i> , us, of it.
<i>tè</i> , tea.	<i>te</i> , thee.

10. In the above instances, the difference of meaning intended by the word is shown simply by there being an accent in the one case and no accent in the other. In other instances, like the following, the difference is shown by the placing of the accent on a different letter in the word. It will be perceived that *pie* has no accent at all on any letter when it is used in the second sense; but that word which is placed in contradistinction in the first sense always has, so that there never can be any mistake.

<i>colà</i> , yonder.	<i>cóla</i> , a cullender.
<i>già</i> , already, now.	<i>gía</i> , he, she, or it, went.
<i>diè</i> , he gave.	<i>díe</i> , a poetical word for <i>day</i> .
<i>piè</i> (for <i>piède</i>), a foot.	<i>pie</i> , (adjective, fem. plu.) pious.
<i>luì</i> , a wren.	<i>lúi</i> , him.
<i>balía</i> , power.	<i>bália</i> , a nurse.
<i>bácio</i> , a kiss.	<i>bacío</i> , a shaded spot.
<i>metà</i> , a half.	<i>méta</i> , a boundary.
<i>però</i> , therefore.	<i>péro</i> , a pear-tree.
<i>così</i> , thus.	<i>cósi</i> , ridiculous things.

11. A great deal has been said by some grammarians on the subject of accent and emphasis in pronunciation, and, generally, I think, to the exclusion of other subjects which are of more consequence, and which may be treated of with more profit to the beginner. I will, however, just warn the reader, that there are a vast number of words, which no grammarian thinks of enumerating in full, spelled in one way and yet of very different meanings. Such, for example, are the following :

accetta (verb active) he accepts,
or (participle passive) accepted.

ammèzza (verb active) he, she, or it,
cuts in two.

collèto (participle passive) collected.

lègge (verb active) he, she, or it, reads.

mèzzo (noun and adjective) half.

pèsca (noun) a peach.

pésco (noun) a peach-tree.

bòtte (noun) toads.

collto (participle passive) collected.

fòsse (noun) graves, or ditches.

indòtto (adjective) unlearned.

tòrta (adjective) twisted.

pòsta (noun) a post.

tòrre (verb active) to take away.

vòlto (adjective) turned.

sòno (noun) a sound.

tòmo (noun) a volume.

vòlgo (verb active) I turn.

rimòrso (noun) remorse.

mòrte (noun) death.

accetta (noun) a hatchet.

ammèzza (verb neuter) it becomes
ripe.

collèto (noun) a little hill.

lègge (noun) law.

mèzzo (adjective) ripe.

pèsca (noun) the pursuit of fishing.

pésco (verb neuter) I fish.

bòtte (noun) a wine-cask.

collto (adjective) cultivated.

fòsse (verb neuter) he, she, or it,
might be.

indòtto (participle passive) alleged, or
induced.

tòrta (noun) a tart.

pòsta (participle passive) put.

tòrre (noun) a tower.

vòlto (noun) a countenance.

sòno (verb neuter) I am, they are.

tòmo (noun) a fall.

vòlgo (noun) the common people.

rimòrso (participle passive) bitten again.

mòrte (adjective plural) dead.

12. I might give hundreds of examples in addition to these; but to do so would be to make a *little dictionary*, and would be to devote much more room to this particular matter than is due to it, considering the space within which I propose to bring my work. The accent, in all of the above examples, is either on an *e* or an *o*. It is on these two letters that the *grave* and *acute* accents are most commonly employed; and to learn how to give a proper sound to these two letters throughout the language is, perhaps, the most important thing in the pronunciation of Italian. The reader will observe that the different meanings of these words of synonymous

spelling are distinguished, not by the accent being placed on a different syllable in the word, but by the accent being in the one case *grave* and in the other *acute*. What variety of sound these accents are intended to dictate I shall explain a little further on, where I shall show the difference between *e open* and *e close*, *o open* and *o close*. Throughout this work, I make use of the acute accent (') just to show on what part of a word the *emphasis* lies. Employing it in this way, I do not intend it as a mark to distinguish one *sound* from another, except where the difference of sounds is particularly treated of; but merely as a sign to show on what syllable of a word we are to lay the emphasis. We have now to speak of the *mark of Elision*.

13. The mark of *elision* ('), more commonly called the *apostrophe*, is intended to cut off a letter at the beginning of a word, or a letter, or letters, at the end of a word. This mark belongs, perhaps, more properly to *Orthography* than to *Prosody*; but, as it has a power in pronunciation, I have thought it best to mention it along with the accents, under one head. The common use of the *apostrophe* is to prevent the coming together of two vowels, one at the end of a word and the other at the beginning of a word following. In prose it is used merely for the sake of harmony; in poetry it is particularly useful with the Italians, both as relates to harmony and to measure. The vowel cut off is, in most instances, that at the end of a word, and especially in prose; but in poetry it is very frequently cut off at the beginning of a word. The following are examples:

<p>Quando' io vedo dal ciel scender l' <small>(Aurora,</small> Con la fronte di rosa, e co' crin d' oro. <small>PET. C.</small></p>	<p>When I see Aurora descend from the heavens, with her rosy countenance and golden hair.</p>
<p>Verso una valle ove il Circasso er'ito. <small>ARI. O. F.</small> Che debb' io far; che mi consigli? <small>PET. S.</small></p>	<p>Towards a valley where the Circassian was gone. What should I do; what dost thou ad- vise me?</p>
<p>Amico, or t' am' io, ed or t' onoro, Perchè hai costumi variati, &c. <small>PET. C.</small></p>	<p>Friend, now I love thee, and now I honour thee, because thou hast changed thy manners.</p>
<p>Quest' è la terra destinata a noi. <small>CAR. E.</small></p>	<p>This is the land destined to us.</p>
<p>Ivi sorge un' altr' Ida, onde nomata Fu l' Ida nostra, ond' ha seme e radice Nostro legnaggio, &c. <small>CAR. E.</small></p>	<p>There rises another Ida, whence our Ida is named, whence our race has its seed and root.</p>
<p>——— Sorr' ogni gente in tutti i se- Domineranno, &c. <small>[coli</small> <small>CAR. E.</small></p>	<p>Over every nation in all ages they shall rule.</p>
<p>——— Ben presso al decim' anno. <small>CAR. E.</small></p>	<p>Very near the tenth year.</p>

14. Here we see the apostrophe used to cut off vowels at the end of words. The words *quand'*, *l'*, *co'*, *d'*, *er' debb'*, *t'*, *am'*, *perch'*, *quest'*, *un'*, *altr'*, *l'*, *ond'*, *souvr'*, *decim'*, would, if spelled out to the end, be *quando*, *la*, *coi*, *di*, *era*, *debbo*, *amo*, *perchè*, *questa*, *una*, *altra*, *la*, *onde*, *sovra*, *decimo*. In the Examples I am about to give we shall see the apostrophe both at the beginning and at the end of words :

<i>E'ncontro a le vostre armi a l' arme</i> Gli eterni dei, &c.	[incita CAR. E.	And against your arms he excites to arms the eternal gods.
<i>Ivi è quel nostro vivo, e dolce sole</i> <i>Ch' adorna, e'nfiora la tua riva manca.</i>	PET. S.	There is that lively and fair sun of ours, which adorns and embellishes with flowers thy left bank.
————— <i>Colui ch' a te ne' nvia.</i>	PET. S.	He who sends us to thee.
<i>Vi sente d'un ruscello il roco pianto,</i> <i>E'l sospirar dell' aura infra le fronde,</i> <i>E di musico cigno il flebil canto,</i> <i>E'l usignuol che plora e gli risponde.</i>	TAS. G. L.	There he hears the hoarse murmur of a rivulet, and the sighing of the gale among the trees, and the dole- ful note of the musical swan, and the nightingale that wails and re- sponds to him.
<i>Com' perde agevolmente in un mattino</i> <i>Quel che 'n molt' anni a gran pena s'</i> [acquista. PET. C.		How it loses in one morning [that which in many years is acquired with great trouble.

15. In these latter examples we see the *l'*, *ch'*, *d'*, *dell'*, *com'*, *molt'*, *s'*, as further instances of the vowel cut off at the end of words; and these, without the apostrophe, would be written *la*, *che*, *di*, *della*, *come*, *molti*, *si* : while the *'ncontro*, *'nfiora*, *'nvia*, *'l*, *'l*, *'n*, are examples of the vowel cut off at the beginning of words; and these, to spell them in full, would be *incontro*, *infiora*, *invia*, *il*, *il*, *in*.

Sounds of Letters.

16. An able grammarian has remarked, and really without much exaggeration, that it is as difficult for a writer to describe the pronunciation of words in writing, as it is for a painter to represent a sound in colours. Pronunciation is purely a practical matter, and must, to be well learned, be communicated by the tongue of the teacher to the ear of the learner. But as there is hardly any thing that can be called troublesome or difficult to learn in the pronunciation of Italian, I will follow the example of others in this respect, and endeavour to give my reader some notion how the letters, as united with one another in syllables, are to be pronounced. But I must warn

the reader, that, to give him instructions upon this part of the subject, to such an extent as could ensure him any thing like *perfection*, a great deal more must be said than the purposed limits of my work will permit.

A.

This letter is pronounced broad, as we pronounce the Interjection *Ah* ! It is sometimes pronounced long, sometimes short, as in English ; but it does not change its *sound*, as it does with us. When we pronounce it long, it is like *ay*, as in *male*, *tale* ; when short, like *ah*, as in *marry*, *carry*. In Italian it must always be like *ah* ; and the only difference is, that when there is an emphasis to be laid on this letter, we are to dwell somewhat longer on the letter, and to give it more fullness of sound : as, for example, in the word *plátano*, a plane-tree : where the first *a* is to be sounded long, and the latter *a* short.

B.

This letter is pronounced in two different ways by the Italians : either *bee*, like our *b* in English, or *bay*, like the same letter in French.

C.

This letter is pronounced *chee*, like the *chea* in *cheat*. Some Italians pronounce it *chay*, like the *cha* in *change*.

Rule 1.—When *c* comes before either of the vowels *e* and *i*, it is pronounced soft, the same as *ch* in the word *choose* ; as, *célebre*, celebrated, *città*, a city, which are to be pronounced *chelebre*, *chittà*.

Rule 2.—Also when *c* is double before *e* or *i*, it must be soft ; as, *uccéllo*, a bird, *uccidere*, to kill ; which must be pronounced *ucchéllo*, *ucchidere*.

Rule 3.—*c* before the vowels *a*, *o*, *u*, must be pronounced hard, like *c* in the word *card*, or as our *k* would be ; as, *capo*, a head, *cosa*, a thing, *cuóco*, a cook ; which are pronounced *kapo*, *kosa*, *kuoko*.

Rule 4.—When *c* is joined with *h*, and they come immediately before *e* or *i*, the *c* is then hard ; as, *cheto*, quiet, *chiáve*, a key ; which are pronounced *keto*, *kiáve*.

Rule 5.—When *c* is double before *h*, or before either of the vowels *a*, *o*, *u*, it must be hard; as *vécchio*, an old man, *vacca*, a cow, *tabácco*, tobacco, *accusa*, an accusation; which must be pronounced *veckio*, *vacka*, *tabacko*, *ackusa*.

The people of Tuscany, who are said to speak the best Italian, pronounce this letter in a manner strikingly incorrect and ugly. Before the vowels *e* and *i*, they pronounce *c* like *sh*: for instance, *cinque cento*, five hundred, they would pronounce, *shinque shento*. Then, before *a*, *o*, and *u*, they give *c* the sound of *h* aspirated; so they would pronounce the words *capo*, *cosa*, *cuóco*, as if they were spelled *hapo*, *hosa*, *huoho*.

D.

This letter, like ours, is pronounced *dee*. Some Italians give it the sound of *day*, like that of the same letter in French.

E.

This letter is pronounced *ay*, just as we pronounce the letter *a* in English. The *e* has two different sounds in Italian when joined with other letters. In one case it is called *e open*, in the other *e close*. It is very important to know when it is to be sounded in the one way, and when in the other. I have already given some examples, in speaking of the two accents, of words written in one way that have different meanings, which meanings can be distinguished in speaking only by the different manner of sounding the *e*, or, in writing, by the accent being *grave* or *acute*. The grave accent is the sign of its being *open*, the acute accent of its being *close*. The following examples, which are from the list I have already given, will show the difference:

E *open*.

Lègge, he, or she, reads.

Pèsca, a peach.

E *close*.

Légge, law.

Pésca, the pursuit of fishing.

In the former instances, that is, where the *grave accent* is used, and where the *e* is open, it is to be sounded *ay*, like our *a* in *bane*, *pane*. In the latter instances, where the *acute accent*

is used, and where the *e* is close, it must be sounded the same as our *e* in *den*, *fell*, *tell*, &c.

F.

This letter is pronounced *éffay*.

G.

This letter, which, like our *g*, is pronounced *jee* (and by some Italians *djay*), has, when joined with other letters, two distinct sounds, the one *hard* and the other *soft*, just as it has in English.

Rule 1.—*g* is always hard before the vowels *a*, *o*, *u*, before *h*, and before *r*, and sometimes before *l*. It is hard before these vowels, as in *gallina*, a hen, *gotto*, a eup, *gusto*, taste; like our *g* in *gall*, *gold*, *gull*. It is hard before the consonants *h*, *r*, and *l*, as in *ghirlánda*, a garland, *grido*, a cry, *glorióso*, glorious; like our *g* in *gherkin*, *grain*, *glorious*.

Rule 2.—*g* before either *e* or *i* is soft; as in *gelo*, frost, *giglio*, a lily; which must be pronounced *jaylo*, *jeelio*. When the *g* is double before *e* or *i*, the two *g*'s have a sound like *dg*, the same as the two *g*'s have in our word *allege*; as in *légge*, law, *leggere*, to read, *péggio*, worse, *óggi*, to-day; which are pronounced *ledge*, *ledgere*, *pedgio*, *odgi*. I have before observed, that *g* before *l* is sometimes hard; but it is not always so, and the sound of the *g* soft, in Italian, contributes greatly to the general softness of the language.

Rule 3.—In the syllables *gla*, *gle*, *glo*, *glu*, *g* is hard, as in our words *glade*, *glebe*, *glory*, *glum*: but,

Rule 4.—If *l* be followed by *i*, and *g* immediately precede those two letters, the *g* is soft; as in *figlio*, son, *foglio*, leaf, *meglio*, better, *moglie*, wife, *padiglióne*, pavilion; which words must be pronounced somewhat the same as if the *g* were omitted and another *l* put in its place: *fillio*, *follio*, *mellio*, *mollie*, *padillióne*. There are some very few exceptions to this rule; as, in the words *neglígere*, to neglect, and the rest of the parts of that verb, in *negligénza*, negligence, *Anglia*, a name for England, *anglicáno*, anglican, *anglicismo*, anglicism, *anglico*, English, in all which words the *gli* is to have just the same sound as the same syllable has in our word *negligence*.

Rule. 5.—*g* before *n* is soft, and has such a sound as it would be difficult to describe by a comparison with any thing in our language. See the table of syllables further on, *gl*, &c. *gn*, &c. The sound of the *g* in such cases might be easily taught to a Frenchman in writing; but it is not easy, indeed it is impossible, to teach it, by that means, to an Englishman; for it is seldom, if ever, that we find the *g* having, in our language, a similar sound. The *gn* in *feign*, *deign*, are, in their sound, something like those letters in the Italian; but, after all, this, like the proper sound of *gli*, can be well taught only by word of mouth.

H.

24. This letter is pronounced *ackah*. It is, as I have before said, the only *mute letter* in the Italian alphabet. At the beginning of a word it is never sounded any more than if it had no place there at all; and the only reason for employing it in that situation is to distinguish some words from others in writing. The following are the only instances in which it is so employed now-a-days, in which instances it has not the least sound given to it:

ho, I have.

hai, thou hast.

ha, he has.

hanno, they have.

hamo, a fish-hook,

o, or.

ai, to the.

a, to.

anno, a year.

amo, I love.

25. Even here the *h* is omitted by some writers, though such omission has been condemned. It is employed at the end of words in only a few instances, namely, in the Interjections, as, *ah*, *ah*, *deh*, *alas*, *eh*, *eh*, *oh*, *oh*.—It was formerly the fashion, as may be seen in reading old editions of books in Italian, to employ the *h*, very frequently, at the beginning of a word which would otherwise begin with a vowel; as in *ora* an hour, *onóre*, honour, *ebbero*, they had, *onestà*, honesty, &c. which, in old style, were written *hora*, *honore*, *hebbbero*, *honestà*.—The most important use of the *h* is where that letter is immediately preceded by *c* or *g*, in which cases, as has been explained in speaking of those two letters, the *h* causes the *c* or *g* to be sounded *hard*, while, if the *h* were omitted, they would have to be sounded soft. In such cases the *h* is of great force

in distinguishing words: for instance, *chino*, a slope, *cheto*, quiet, *végghio*, I awake, *vécchia*, old, would, if written or pronounced *cino*, *ceto*, *véggio*, *véccia*, signify *a plumb*, *a whale*, *I see*, *a vetch*.

I.

This letter is pronounced like our letter *e*, as the double *e* in the word *bee*.

Rule 1.—When *i* comes between the consonants *c*, *g*, *gl*, *sc*, and the vowels *a*, *o*, or *u*, the use of it serves only to make the pronunciation more soft, and the *i* is not so distinctly sounded as it is in general; as, in *ciascuno*, every one, *maggiore*, greater, *moglie*, a wife, *sciupato*, wasted; which words are pronounced as if the *cias*, *gio*, *glie*, *sciu*, had, in each of them, only one syllable, and as if the *ia*, *io*, *ie*, *iu*, were diphthongs.

Rule 2.—When *i* is immediately followed by another vowel, it generally forms, along with that vowel, a diphthong, and the two together are pronounced short; as in *piága*, a wound, *miéle*, honey, *fióre*, a flower, *fiúme*, a river. Sometimes, though not very often, the *i* is, in such cases, divided from the other vowel, and the two vowels are both sounded quite distinctly; as in *balía*, power, *díe*, a day, *bacío*, a shaded spot, *chiúnque*, whoever, *apología*, an apology, *melodía*, a melody; in which words the *lia*, *die*, *cio*, *chiun*, *gia*, *dia*, are to be sounded as being of themselves, or belonging to, two distinct syllables: *ba-lí-a*, *dí-e*, *ba-cí-o*; *chi-ún-que*, *apolo-gí-a*, *melo-dí-a*.

J.

This letter has just the same sound in Italian as the *i*. Some have asserted that it is, at times, a consonant in the Italian language, as it always is in English; but this assertion has, very properly, been condemned by others. There can be no use in calling it a consonant as relates to the Italian; for its sound is always precisely the same as that of the *i*. Its use, however, is not unnecessary. It is employed, most commonly, at the ends of nouns in the plural number; and that employment of it, which I shall have to speak of in the *Etymology of Nouns*, is reasonable enough; for it stands, in such cases, in the stead of a double *i*, and is to be pronounced as if it were a double *i*. Besides this, modern orthography has

introduced this letter, in the place of the *i*, at the beginning of all words where the letter following is a vowel, and between other letters in some words; at the beginnings of words, as in *jám-bico*, iambic, *jéri*, yesterday, *jóta*, iota, *jurisdizióne*, jurisdiction; between other letters in words, as in *rasójo*, a razor, *librájo*, a bookseller, *scolájo*, a scholar, *nója*, vexation. But the sounds, in these instances, must still be just the same as if the words were written *iámbico*, *iéri*, *ióta*, *iurisdizióne*, and *rasóio*, *libráio*, *scoláio*, *nóia*.—In some cases this letter has been introduced in place of the *r*, to soften the pronunciation of words; as in *acciájo*, steal, *danájo*, money, *Febrájo*, February, *scolájo*, a scholar, *notájo*, a notary, which were otherwise written *acciáro*, *danáro*, *Febráro*, *scoláro*, *notáro*.

It has been a disputed point with grammarians, whether the *j* ought or ought not to be used, in some cases, instead of the *i*. GALIGNANI tells us that *nója*, vexation, *cuójo*, leather, *librájo*, a bookseller, *jéri*, yesterday, *jurídico*, lawful, are corruptions; and that these words should be spelled *nóia*, *cuóio*, *libráio*, *iéri*, *iurídico*. But practice seems to favour the *j*, in such cases. In modern dictionaries the words *io*, I, and *iónico*, ionic, are, generally, the only ones to be found where the second letter in the word is a vowel, and where *i*, and not *j*, precedes that vowel. And as to the employment of *j* between two vowels in the body of a word, this use of it seems to be reasonable enough; for it gives us to understand that the *j* and the vowel following it are not sounded together as a diphthong, as the *i*, when joined to a vowel, almost always is. In speaking of the *i*, we have seen the examples *piága*, *miéle*, &c.: and there the accent falls distinctly on the vowel next to the *i*, and the *i* is sounded quite short along with the *a*, *e*, &c., and the two letters form a diphthong. And then we have seen the examples, which are exceptions to the general sound of the *i*, in the words *balía*, *díe*, *bacío*, &c.; but then here must always be an accent placed over the *i*, which is not the case with *j* as employed between vowels in a word. When we find words with these combinations of letters in them, *aja*, *oje*, *ujo*, or any such, where the *j* comes between two vowels, we shall generally see that there is an emphasis on the first vowel, that which precedes the *j*, as there is in *nója*, *cuójo*, *librájo*; and, yet, the *j*, in such

cases, must not join with the vowel which *follows* it in a diphthong, as the *i* does with the vowel in *piága*, *miéle*, &c. ; but the three vowels must all be somewhat distinctly sounded : *nó-j-a*, *cuó-j-o*, *librá-j-o* ; or, perhaps, the *j* should rather be sounded with the *first* vowel than with the last : *nój-a*, *cuój-o*, *libráj-o*. Sometimes the emphasis is on the vowel which follows the *j* ; and, in such cases, the employment of the *j* shows that the former vowel and the *i* are not to be a diphthong, but are both to be pronounced, in some degree, distinctly from each other ; as in the words *ghiajóso*, gravelly, and *ghiandajóne*, a great magpie, where we see the accent on the latter vowel ; while the words *ghiájja*, gravel, and *ghiandájja*, a magpie, have the accent on the former vowel.—I leave it to the critics to decide which is the best to employ in such cases, the *i* or the *j*. Such is the fact, however, in practice, that *j* is used to denote that there is not a diphthong, and that *i* must always form a diphthong, when in conjunction with a vowel, except in a few cases, as in the examples before given.

L.

This Letter is pronounced *éllay*,

M.

This letter is pronounced *émmay*.

N.

This letter is pronounced *ínmay*.

O.

This letter is pronounced just as our *o* is in English. The *o*, like the *e*, is subject to two varieties of sound, the *open* and the *close*. The grave accent is the sign of its being open, the acute accent of its being close. I will here repeat, as with the *e*, some of the words which have been before given as examples of the grave and acute accents :

O open.

pòsta, a post.

tòrre, to take away.

vòlgo, I turn.

sòno, a sound.

vòlto, turned.

O close.

pósta, placed.

tórrre, a tower.

vólgo, the common people.

sóno, I am, they are.

vólto, a countenance.

In the former instances, that is, where the grave accent is used, the *o* is sounded more distinctly, and *open*; as in our words *bone, tone, prone*: in the latter instances the *o* is sounded less distinctly, and *close*; as in our words *ponder, torture, mortal*.

P.

This letter is pronounced *pee*, like our *p* in English. Some Italians give it the sound of *pay*, as the French do.

Q.

This letter is pronounced *coo*, like the *coo* in *cool*. It is never employed in Italian but before an *u*, and when the *u* is followed by an *i*, the *ui* is always a diphthong, and the *qui* is sounded short, as being only one syllable; as *què*, here, *quietare* to quiet, *quivi*, there; where the *qui* is to have the same emphasis given it as we should give to *qwi*, and is not to be pronounced *cooi*.

R.

This letter is pronounced *érray*. There is a peculiar roughness given to the sound of it by the Italians, as by the French, particularly when the *r* is double, and this is to be learned only by ear. When the *r* is double, both *r*'s are distinctly sounded; as in *guerra*, war, *terra*, earth. We have no sound for the *r*, in our language, similar to that which the Italians give it: even the *érray*, which is put here as the combination of letters most apt to teach the sound of the *r*, as it stands alone, will not be sufficient, without hearing an Italian pronounce the letter.

S.

This letter is pronounced *éssay*. The *s* has two different sounds in Italian, as in English: the one is called *hissing*, the other is like the sound of our *z*. The *s* hissing is sounded like the *s* in our words *singer, distance*; the *s* like *z* is sounded as our *s* in *pleasing, easy*.

Rule 1.—It is always hissing when it comes immediately before either of the consonants *c, f, p, q, t*; as in *scúdo*, shield, *sféra*, sphere, *spécchio*, mirror, *squallóre*, paleness, *stagíone*, season.

Rule 2.—*s* is hissing before the vowels *a, e, i, o, u*; as in *sále*, salt; *sédia*, chair; *sicúro*, safe; *solo*, alone; *súbito*, immediately.

Rule 3.—*s* is hissing wherever it is double; as in *mésse*, harvest, *sásso*, stone.

Rule 4.—*s* is hissing at the terminations of adjectives in *oso, osa, osi, ose*, singular and plural, masculine and feminine; as in *glorióso, gloriósa, gloriósi, glorióse*, glorious; *ritróso, ritrósa, ritrósi, ritróse*, shy.

Rule 5.—*s* is sometimes hissing, and sometimes like *z* when between two vowels in Nouns; as in *riso*, laugh, *cása*, house, *pósa*, rest, where it is hissing; and in *spósa*, spouse; *rósa*, rose; *prósa*, prose; *paradiso*, paradise; where it is like *z* in English. When *s* is to have the one, and when the other sound, in these cases, is to be learned only by practice.

Rule 6.—*s* is like *z* before all the other consonants not mentioned above, namely, *b, d, g, l, m, n, r*; for it *never* immediately precedes an *h* or a *z* in Italian: as in the words *sbaglio*, mistake, *sdegno*, scorn; *sgannare*, to undeceive; *sleale*, disloyal; *smontare*, to descend; *snello*, nimble; *sradicare*, to root up. Here the words must be pronounced as if they were written *zbaglio, zdegno, zgannare*, &c.

Rule 7.—*s* is like *z* in all words derived from the Latin in which *s* in the Italian fills the place of *x* in the Latin word; as in *esamináre*, to examine, *esémpio*, example, *esortúre*, to exhort; which, in Latin, are written *examinare, exemplum, exhortare*. Pronounce, *ezamináre*, &c.

Rule 8.—*s* is like *z* when it is preceded by the vowel *ú*; as in *musáre*, to muse; *accúsa*, accusation; *caúsa*, cause; which are pronounced, *muzáre, accúza, caúza*. The word *fuso*, spindle, is an exception to this rule, and the *s* here must be hissing.

Rule 9.—*s* is like *z* in adjectives ending in *ese, esi*, as in *cortése, cortési*, courteous; *palése, palési*, publick.

Rule 10.—When *s* comes immediately before *c*, and the *c* is immediately followed by *e* or *i*, the *sc* are sounded precisely like *sh* in English; as in *scégliere*, to choose, *sciócco*, foolish; which must be pronounced *shegliere, shiocco*.

T.

This letter is pronounced as in English, *tee*. By some it is pronounced *tay*, as it is in French.

U.

This letter is pronounced *oo*, like the double *o* in the word *bloom*.

V.

This letter is pronounced *voo*.

Z.

This letter is pronounced *dsaitah*. Some pronounce it *ts* like the *ts* at the end of the word *wits*. It has two different sounds in Italian, as joined with other letters, like the *s*. It is sometimes sounded like *ts*, in which case it may be called *hissing*; at other times like *ds* and then it may be said to be *rough*. When it is hissing, its sound is like that of *ts* in *bits*, *hits*, *wits*; when rough, its sound is like that of *ds* in *hounds*, *Windsor*. So the words *prezzo* price, and *saviézza*, wisdom, in which the *z* is hissing, must be pronounced like *pretso*, *savietsa*; and the words *zio*, uncle, *zelo*, zeal, in which the *z* is rough, must be pronounced as *dsio*, *dselo*, or *dzio*, *dzelo* would be in English.

Rule 1.—*z* is hissing in all nouns ending in *anza*, and *enza*; as in *danza*, dance; *accogliénza*, entertainment.

Rule 2.—*z* is hissing where the diphthongs *ia*, *ie*, *io*, come immediately after it; as in *amicízia*, friendship, *facézie*, merry sayings, *rivoluzióne*, revolution.

Rule 3.—*z* is generally hissing when it is double between two vowels; as in *bellezza*, beauty, *carezza*, caress, *pozzo*, well: but in a great many such cases the *z* is sounded in the other way; as in *mezzo*, half, where the double *z* must be rough. It would take up a good deal of room to show all the instances of *z* hissing and *z* rough. The double *z* and the single *z* may each, in different cases, be pronounced both hissing and rough; as, *rozzo*, rude, *garzón*, boy; and *dolcézza*, mildness, *vizio*, vice: in the two former of these examples the *z*, both double and single, must be hissing; while, in the two latter, they must both be rough.—In the old fashion of spelling Italian, the

t used to be employed in hundreds of cases where the single *z* is always employed at the present day, which may be seen by taking up any Italian book of an old edition. The *t* was employed, most commonly, before the diphthongs *ia*, *ie*, *io*; as in *amicizia*, *facezie*, *rivoluzione*, which used formerly to be written *amicitia*, *facetie*, *rivolutione*. Also in many words *c* used to be employed where we now generally find the *z*; as in the words *benefizio*, benefit, *giudizio*, judgment, *uffizio*, office, which used to be written *beneficio*, *giudicio*, *ufficio*.

There is one general observation to be made with respect to all the consonants, *b*, *c*, *d*, *f*, *g*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, namely, that whenever these letters are doubled, both the letters should be somewhat distinctly pronounced in the Italian. In some cases the pronouncing of each of the two letters distinctly is of the greatest consequence, as in the case of the 1st person plural of the future time of the Indicative mood, and in the 1st person plural of what is called the Conditional mood, in verbs; the difference between which two inflexions of the verbs is marked by there being, in the first mood, one *m*, and, in the second, two *m*'s. As for example, *parlerémo*, we shall speak, *parlerémmo*, we should speak: *temerémo*, we shall fear, *temerémmo*, we should fear: *finirémo*, we shall finish, *finirémmo*, we should finish. Here it is important, in pronunciation, to give a distinct sound to each of the double letters, or there can be nothing to distinguish the two inflexions of the verb when we use the one or the other. We must pronounce, *parlerém-mo*, *temerém-mo*, *finirém-mo*.

Sounds of Syllables.

17. The following table exhibits the combinations of letters the sounds of which are the least easy to learn. They should be read over by the learner to some one who can teach the proper pronunciation. There is no sort of affinity of sound in our language, by which a person could well be taught to give a right sound to the *gl* and the *gn* of the Italians, though there is hardly any difficulty in learning how to do so by ear.

A TABLE,
TO TEACH THE PRONUNCIATION
OF
CERTAIN COMBINATIONS OF LETTERS.

As relates to C.

C soft : *ce, ci, cia, cie, cio, ciu* ;—pronounce like *chay, chee, cheeah, checay, checo, cheeu.*

C soft after *s* : *sce, sci, scia, scie, scio, sciu* ;—pronounce like *shay, shee, sheeah, sheeay, sheeo, sheeu.*

C hard before *h* : *che, chi, sche, schi* ;—pronounce like *kay, kee, skay, skee.*

C hard after *s* : *sca, sco, scu* ;—pronounce like *ska, sko, skoo.*

As relates to G.

G soft : *ge, gi, gia, gio, giu* ;—pronounce like *jay, jee, jeeah, jeco, jeeu.*

G hard before *h* : *ghe, ghi, sghe, sghi* ;—pronounce *gay, ghee, sgay, sghee.*

G hard before *o* and *u* : *go, gua, gue, gui* ;—pronounce *go, gooah, gooy, gooe.*

G before *li* : *gli, glia, glie, glio, gliu, gliuo* ;—pronounce the *gl* as we pronounce those letters in the foreign word *seraglio.*

G before *n* : *gna, gne, gni, gno, gnu, gnuo* ;—pronounce the *gn* as we pronounce those letters in the words *feign, deign.*

As relates to Q.

Q always preceding *u* : *qua, que, qui, quo* ;—pronounce *cooah, cooy, quwe, quoh.*

As relates to the double R.

Arra, erre, orri, urro, orru ;—pronounce roughly *ar-ra, er re, or-ri, ur-ro, or-ru.*

As relates to S.

S hissing : *sa, se, si, so, su* ;—pronounce like *sah, say, see, so, soo.*

S like *z* : *eso, ese, osa, oso, isa, iso* ;—pronounce like *ayzo, ayzay, ozah, ozo, izah, izo.*

As relates to Z.

Z single, hissing : } *aza, eze, ezi, izo, ozu* ; } pronounce *atsah, etsay, etsi,*
Z double, hissing : } *azza, ezze, ezzi, izzo, ozzu* ; } *itso, otsoo.*

Z single, rough : } *aza, eze, ezi, izo, ozu* ; } pronounce *adsah, edsay, edsee,*
Z double, rough : } *azza, ezze, ezzi, izzo, ozzu* ; } *idso, odsoo.*

CHAPTER IV.

Of Etymology in General.

17.—ETYMOLOGY, as a branch of Grammar, teaches us the *origin of words*, or how words are *related to*, 'or *derived from*, *one another*. Thus, the words *finishes*, *finishing*, *finished*, are all derivatives of, or are related to, the Infinitive of the verb *to finish*. *Him* and *his* are derived from *he*; *them* from *they*: the Adjective *beautiful* is derived from the noun *beauty*, and the Adverb *beautifully*, again, from the Adjective *beautiful*. All the labour that is required as to this branch of Grammar, consists in the mere *getting of words by heart*. There are, in particular, to be learned, the changes in the spelling of Articles, Nouns, Pronouns, Adjectives, and Verbs. We shall see, that the comparatively great number that there are of these changes makes a striking difference between our language and the Italian. For example:

io <i>ébbi</i> , I <i>had</i>	noi <i>avémmo</i> , we <i>had</i>
tu <i>avésti</i> , thou <i>hadst</i>	voi <i>avéste</i> , you <i>had</i>
egli <i>ébbe</i> , he <i>had</i>	églino <i>ébbéro</i> , they <i>had</i>

Here, where we have but *one* change in the verb *to have*, the Italians have no less than *six*.

CHAPTER V.

Etymology of Articles.

18. IN our language there are but two words that are Articles ; namely, *the*, which is called the Definite Article, and *a* or *an*, which is called the Indefinite Article. In Italian there are three words which answer the purpose of our *the* ; merely, *il*, *lo*, and *la* ; and one to answer the purpose of our *a* or *an* ; namely, *un*. Our articles, we know, never undergo any change of form excepting the one change to which *a* or *an* is subject ; but in Italian, the Articles do. The definite Articles must always change their form to distinguish the masculine and feminine gender, and the singular and plural number ; and they are, also, subject to change, when joined with Prepositions, as we shall immediately see. The Indefinite Article changes its form to distinguish gender, though it, like our *a* or *an*, is always in the singular number. I shall have to speak of Articles again in the next chapter, as they are so immediately connected with Nouns that the Etymology of the two Parts of Speech cannot be well treated of separately. I will here just show all the changes to which the Articles are liable.

Masculine Article *IL*, *the*.

<i>Singular.</i>	<i>Plural.</i>
<i>Il</i> , or <i>'l</i> , the	<i>I</i> or <i>li</i> , the
<i>Del</i> , of the	<i>Dei</i> or <i>De'</i> , of the
<i>Al</i> , to, or at, the	<i>Ai</i> or <i>A'</i> , to, or at, the
<i>Dal</i> , from the	<i>Dai</i> or <i>Da'</i> , from the
<i>Nel</i> , in the	<i>Nei</i> or <i>Ne'</i> , in the
<i>Col</i> , with the	<i>Coi</i> or <i>Co'</i> , with the
<i>Pel</i> , for the	<i>Pei</i> or <i>Pe'</i> , for the
<i>Sul</i> , on the	<i>Sui</i> or <i>Su'</i> , on the

Masculine Article LO, *the*.

<i>Singular.</i>	<i>Plural.</i>
<i>Lo</i> , the	<i>Gli</i> , the
<i>Dello</i> , of the	<i>Degli</i> , of the
<i>Allo</i> , to, or at, the	<i>Agli</i> , to, or at, the
<i>Dallo</i> , from the	<i>Dagli</i> , from the
<i>Nello</i> , in the	<i>Negli</i> , in the
<i>Collo</i> , with the	<i>Cogli</i> , with the
<i>Pello</i> , for the	<i>Pegli</i> , for the
<i>Sullo</i> , on the	<i>Sugli</i> , on the

Feminine Article LA, *the*.

<i>Singular.</i>	<i>Plural.</i>
<i>La</i> , the	<i>Le</i> , the
<i>Della</i> , of the	<i>Delle</i> , of the
<i>Alla</i> , to, or at, the	<i>Alle</i> , to, or at, the
<i>Dalla</i> , from the	<i>Dalle</i> , from the
<i>Nella</i> , in the	<i>Nelle</i> , in the
<i>Colla</i> , with the	<i>Colle</i> , with the
<i>Pella</i> , for the	<i>Pelle</i> , for the
<i>Sulla</i> , on the	<i>Sulle</i> , on the

Indefinite Article UN, *a-an*.

<i>Masculine.</i>	<i>Feminine.</i>
<i>un</i> , or <i>uno</i> , a-an	<i>un'</i> , or <i>una</i> , a-an

19. The *il* or *'l*, and *i* or *li*, the *lo* and *gli*, the *la* and *le*, would never change their form, from beginning to end, but that the prepositions *dí*, of, *a*, to, *da*, from, *ne*, in, *con*, with, *per*, for, *su*, on, are joined to them. These seven are the only prepositions that can be joined in this manner to the Articles; and even this is, in a great measure, a modern style of writing; for formerly the whole of these prepositions used to be written separately from the Articles; and then it was *de il*, *a il*, *da il*, &c. *de i*, *a i*, *da i*, &c. *de lo*, *a lo*, *da lo*, &c. *de gli*, *a gli*, *da gli*, &c. *de la*, *a la*, *da la*, &c. *de le*, *a le*, *da le*, &c. The preposition *di* has been spelled *de*, when before the Article, as being more harmonious: the double *l*'s also, as in *dello*, *allo*, *della*, *alla*, *delle*, *alle*, &c. instead of *de lo*, *a lo*, *de la*, *a la*, *de le*, *a le*, &c.

these double *l*'s are intended to join more perfectly, and to harmonize, in pronunciation, the prepositions with the Articles.

20. The Indefinite Article *un* means, literally, *one*. The Italians, like the French, have no word precisely like our *a* or *an* in their language. Instead of saying *a* horse, *an* hour, they say *one* horse, *one* hour; not intending, in such cases, that the Article should have the sense of a numerical adjective, which it has in other instances, but just the same sense as the English *a* or *an* has in the examples above. Of the change of form in the *un*, as well as of that in the other Articles, I shall be better able to treat in the next Chapter.

CHAPTER VI.

Etymology of Nouns.

21. IN the Etymology of Nouns there are two things to be considered ; namely, *Gender*, and *Number*. There is another matter called *Case*, which, also, it is customary to consider under this head. Nouns and Pronouns are said to be subject to *Case*, and this *Case* is a matter of the greatest importance to us as a part of our study in learning any foreign language. But this matter cannot be properly explained in few words ; and, therefore, I have thought it best in order to avoid repetition, to devote a separate Chapter to the subject of *Case*, under the head “ *Of Cases, and of the Governing of Cases ;*” for which see Paragraph 277.

22. GENDER. In the Italian language every noun is either of the *Masculine* or of the *Feminine* gender. All the Nouns in Italian terminate in one or other of the vowels, *a, e, i, o, u* : there is hardly an exception.

Nouns ending in A.

23. It is a general rule that Nouns ending in *a* are feminine. Those in the following list are exceptions to this rule, and the list contains the greater part of the exceptions.

anagràmma, an anagram
anátèma, an anathema
apotégma, an apothegm
apostèma, an imposthume
assiòma, an axiom
clìma, a climate
diadèma, a diadem
diafràmma, a diaphragm
dilèmma, a dilemma
diplòma, a diploma
dògma, a dogma
dràmma, a dramma
emblèma, an emblem
enìmma, an enigma
epigràmma, an epigram
fantàsma, a spectre

flèmma, phlegm
idiòma, an idiom
pianèta, a planet
poèma, a poem
prìsma, a prism
problèma, a problem
progràmma, a programme
scìsma, a schism
sistèma, a system
sofà, a sofa
sofisma, a sophism
stèmma, armories
stratagèmma, a stratagem
tafiètà, taffety
tèma, a theme
teorèma, a theorem

When, in Italian, the proper name of a man, or any noun expressive of a man's quality, condition in life, or occupation, ends in *a*, the noun is, of course, masculine: as, *Andréa*, Andrew; *papa*, pope; *monarca*, monarch; *legista*, lawyer; *proféta*, prophet; *poéta*, poet; *duca*, duke; *arciduca*, arch-duke; *patriarca*, patriarch; *scriba*, scribe; *boja*, hangman; *idióta*, idiot; *ipócrita*, hypoërite, *apóstata*, apostate; *artista*, artist; *copista*, copyist; *eremita*, hermit; *geómetra*, geometri-cian; *moralista*, moralist; *oculista*, oculist; *sofista*, sophist.

Nouns ending in E.

24. The far greater part of the nouns end in *a*, *e*, or *o*; those in *i* and *u* are, comparatively, very few in number. A great part of them, however, end in *e*; and in this termination the gender is a much more irregular matter than in *a* or *o*.

Rule 1. Nouns ending in *le*, *me*, *ore*, *one*, *ente*, *onte*, are masculine, with not many exceptions.

Rule 2. Nouns ending in *iore* are all masculine.

Rule 3. Nouns ending in *ione* with a *z* or an *s* immediately preceding the *i*, are almost all feminine; as *finzióne*, fiction; *delusióne*, delusion.

25. These rules may be useful; but it would be loss of time for the learner to study any thing more in the way of *rule* as to the gender of nouns ending in *e*; for, nouns of this termination are very irregular in respect to gender, and it is by practice only that a perfect knowledge of their genders can be obtained.

Nouns ending in I.

26. There are but few nouns ending in *i*. The following are pretty nearly the whole of them. I have put an *m* or an *f* against each noun, to mark the masculine or feminine gender.

analisi, f. an analysis

antitesi, f. an antithesis

baili, m. a bailif

barbagianni, m. an owl

cavadéuti, m. a dentist

cavastracci, m. a worm to draw a charge

crémisi, m. crimson

crisi, f. a crisis

di, m. a day

Giovedì, m. Thursday

infilacáppi, m. a bodkin

Lunedì, m. Monday

Martedì, m. Tuesday

Mercoledì, m. Wednesday

metamórfosi, f. a metamorphosis

metrópoli, f. a metropolis

mez-zodì, m. noon, or mid-day

parafrási, f. a paraphrase

diocesi, f. a diocese
eclissi, f. an eclipse
estasi, f. an extacy
enfasi, f. an emphasis
Genesi, f. Genesis

pari, m. and f. an equal
sinderesi, f. remorse
tagliacantonì, m. a russian
tési, f. a thesis
Venerdì, m. Friday

Nouns ending in O.

Rule.—All nouns common, ending in *o*, are masculine, with the exception only of *mano*, hand, which is feminine. The proper names of women, as *Saffo*, Sapho, are, of course, feminine.

Nouns ending in U.

27. The nouns ending in *u* are very few in number. Most of them are written with an accent on the final *u*, as a sign of their being words contracted.

gioventù, f. youth, contracted from *gioventude* or *gioventute*
virtù, f. virtue, from *virtude* or *virtute*
servitù, f. servitude, . . . from *servitùde* or *servitute*
schiavitù, f. slavery, . . . from *schiavitùde* or *schiavitute*
gru, f. a crane.

The nouns in *u* are mostly feminine. There are some proper names of persons and places, however, of the other gender; as, *Gesù*, Jesus, *Perù*, Peru, *Esav*, Esau.

28. NUMBER.—*Rule* 1. All nouns ending in *a* in the singular number, that are of the masculine gender, make their plurals in *i*; as, *poëta*, poet, *poëti*, poets; *poëma*, poem, *poëmi*, poems; *diadëma*, diadem, *diadëmi*, diadems.

Rule 2. Those nouns that end in *ta*, with an accent on the final *a*, make no change in their plural; as *città*, city, *città*, cities. There are not a great many of these, and they are all, like the nouns ending in *u* accented, contracted from what they formerly were in their spelling: as in the following examples:

città, a city, contracted from *cittade*, or *cittate*
equità, equity, from *equitade* or *equitate*
fedeltà, fidelity, . . . from *fedeltade* or *fedeltate*
prosperità, prosperity, . from *prosperitade* or *prosperitate*
aversità, adversity, . . from *aversitade* or *aversitate*
verità, truth, from *veritade* or *veritate*
utilità, utility, from *utilitade* or *utilitate*
felicità, felicity, . . . from *felicitade* or *felicitate*
uniformità, uniformity, . from *uniformitade* or *uniformitate*
prodigalità, prodigality, . from *prodigaltade* or *prodigaltate*
bontà, goodness, . . . from *bontade* or *bontate*
estremità, extremity, . from *estremitade* or *estremitate*
età, age, from *etade* or *etate*

Rule 3.—Nouns feminine in *a*, when the *a* is immediately preceded by a consonant, change the *a* into *e* in the plural; as, *la donna*, the woman, *le donne*, the women; *la rosa*, the rose, *le rose*, the roses; *la piánta*, the plant, *le piánte*, the plants.

Rule 4.—Nouns ending in *ca* and *ga* require, in the plural, an *h* immediately following the *c* and *g*; as, *la formica*, the ant, *le formiche*, the ants; *la piága*, the wound, *le piághe*, the wounds.

Rule 5.—Nouns ending in *cia* and *gia*, when there is an accent on the *i*, make their plurals by changing the final *a* into *e*; as *la bugía*, the lie, *le bugie*, the lies; *l' elegía*, the elegy, *l' elegie*, the elegies. But, if there be no accent on the *i*, and the *ia* be pronounced short, as a diphthong, which is most frequently the case, then the *ia* must be omitted, and the plural is formed by an *e*; as, *la guáncia*, the cheek, *le guánce*, the cheeks; *la frángia*, the fringe, *le fränge*, the fringes.

Rule 6.—In Nouns that end in *ccia*, or *ggia*, the coming together of the double *c* or double *g* invariably causes the *ia* to be a diphthong, and, in such cases, the *ia* is always changed to a simple *e* in the plural; as, *la tréccia*, the tress, *le trécce*, the tresses; *la piággia*, the hill, *le piágge*, the hills.

Nouns ending in E.

Rule 1.—All nouns ending in *e*, when the *e* is not immediately preceded by an *i*, form their plurals in *i*; as, *il padre*, the father, *i padri*, the fathers.

Rule 2.—All nouns ending in *ie* have the same termination in both numbers; as, *la spécie*, the kind, *le spécie*, the kinds; *la progénie*, the progeny, *le progénie*, the progenies; *l'effígie*, the effigy, *le effígie*, the effigies; *la superfície*, the surperface, *le superfície*, the superfaces; *la barbárie*, the barbarity, *le barbárie*, the barbarities.

Nouns ending in I.

Rule.—All nouns ending in *i* in the singular, like those in *tà*, *tù*, and *ie*, make no change in the plural; as, *il barbagiánni*, the owl, *i barbagiánni*, the owls; *la metrópoli*, the metropolis, *le metrópoli*, the metropolises.

Nouns ending in O.

Rule 1.—All nouns ending in *o*, where the *o* is immediately

preceded by any consonant except *c* or *g*, or by any vowels except *i*, form their plurals by simply changing the *o* into *i*; as, *il ghiádo*, the sword, *i ghiádi*, the swords; *l'ingánno*, the deceit, *gl'ingánni*, the deceits; *il paléo*, the top, *i paléi*, the tops.

So far the termination of nouns in *o* is a very easy matter; but, in nouns in *co* and *go* there is some difficulty. Grammarians in general confess, and BUOMMATTEI, who wrote to teach Italians the grammar of their own language, says, that practice alone can teach us how, in all cases, rightly to form the plurals of nouns in *co* and *go*. Sometimes these nouns make their plurals with an *h* immediately following the *c* or *g*; as, *mánico*, handle, makes, in the plural, *mánichi*, and *óbbligo*, obligation, makes *óbblighi*. While other nouns, of the same terminations in the singular, have no *h* at the ending of the plural; as, *amíco*, friend, *amíci*, friends, *teólogo*, theologian, *teólogos*, theologians. And this variety, in the forming of the plural, is of great consequence; since, as may be seen from what has been said respecting the pronunciation of the letters *c* and *g*, the use or omission of the *h* in such cases makes the *c* or *g* hard or soft.

Rule 2.—all nouns ending in *co* and *go*, that are of no more than two syllables, form their plurals in *chi* and *ghi*; as, *fico*, fig, *fichi*, figs; *pago*, payment, *paghi*, payments; *fuóco*, fire, *fuóchi*, fires; *luógo*, place, *luóghi*, places. The nouns *porco*, pig, and *Greco*, Grecian, are exceptions to this rule, and make, in the plural, *porci* and *Greci*. In some cases the *h* may be either employed or not, at the discretion of the writer or speaker; as, *dialogo*, dialogue, may be, in its plural, either *diálogoi*, or *diáloghi*; *astrólogo*, astrologer, may be either *astrologi* or *astrólogos*.

Rule 3.—All nouns ending in *jo* drop the *o* to form the plural; as, *scolájo*, scholar, *scoláj*, scholars; *librájo*, bookseller; *libráj*, booksellers.

Rule 4.—Nouns ending in *io* form their plurals by simply dropping the final *o* and leaving the *i*, or by dropping the *io* and taking a *j* in its place, or by dropping the final *o* and adding another *i*.

Rule 5.—Sometimes the *io* is pronounced short, as being a diphthong, and then the noun makes its plural in *i*; as, *bácio*,

kiss, *báci*, kisses; *rággio*, ray, *rággi*, rays; *strázio*, torment, *strázi*, torments.

Rule 6.—Sometimes the *i* and the *o* are both distinctly sounded, and not as a diphthong; and the plural, in that case, must be in *j*; as, *giudicio*, judgment, *giudícj*, judgments; *princípio*, principle, *princípj*, principles; *benefizio*, benefit, *benefízj*, benefits; *témpio*, temple, *témpj*, temples.

Rule 7.—When the *i* which precedes the final *o* has an accent on it, the plural is formed by a double *i* as, *zío*, uncle, *zii*, uncles; *cicalío*, chit-chat, *cicalíi*, chit-chats; *río*, rivulet, *ríi*, rivulets; *desío*, desire, *desíi*, desires; and the two *i*'s are to be distinctly pronounced, laying an emphasis on the first *i*.

Rule 8.—When the final *o* is immediately preceded by *ch*, or by *gl*, the plural is always formed by simply dropping the *o*; the *io*, in such cases, is always sounded as a diphthong; as in *ócchio*, eye, *ócchi*, eyes; *figlio*, son, *figli*, sons; *vécchio*, old man, *vécchi*, old men; *scóglio*, shelf, *scógli*, shelves.

Nouns ending in U.

It has before been observed, that there are but few nouns of this termination. They never change their endings to form the plural; as, *la virtù*, the virtue, *le virtù*; the virtues; *la gru*, the crane, *le gru*, the cranes.—When nouns in *tù*, and those, also, in *tà*, are written in the old fashion at full length, then they follow the common rule as to nouns in *e* in the forming of their plurals. For example *gioventù*, youth, if written *gioventúde*, or *gioventúte*, would become, in the plural, *gioventúdi* or *gioventúti*; and *città*, a city, if written *cittáde*, or *cittáte*, would become, in the plural, *cittádi* or *cittáti*; and so forth with other nouns of the same character.

Exceptions to the foregoing Rules.

The word *móglie*, wife, makes *mógli*, in the plural number; *mille*, thousand, makes *milla*; *búe*, ox, makes *buóí*; *uómo*, man, makes *uómini*; *Dio*, God, makes *Déi*; *centinájo*, hundred, makes *centinája*; *migliájo*, thousand, makes *migliája*; *móggio*, a measure, makes *móggia*; *stájo*, bushel, makes *stája*; *pájo*, pair, makes *pája*; *uóvo*, egg, makes *uóva*; *riso*, laugh, makes *risa*.—All the above, from *centinájo* to *riso*, are

masculine in their singular number and feminine in their plural.

There are some few monosyllables, and words that have accents on their final vowels, that never change their terminations to make the plural; as, *il re*, the king, *i re*, the kings; *il piè*, the foot, *i piè*, the feet; *il falò*, the bonfire, *i falò*, the bonfires.

Of Nouns *Heteroclite*.

There are a good many nouns, in Italian, that are called by grammarians *heteroclite*, which means that they are variable or irregular in their endings. Some have two terminations in the singular number; others have as many as three terminations.

Nouns of *two* Terminations.

<i>ala</i> , or <i>alc</i> , a wing	<i>consiglière</i> , or <i>consigliéro</i> , a counsellor
<i>arcière</i> , or <i>arciéro</i> , an archer	<i>forestière</i> , or <i>forestiéro</i> , a stranger
<i>arma</i> , or <i>arme</i> , a weapon	<i>fróda</i> , or <i>fróde</i> , a fraud
<i>arpa</i> , or <i>arpe</i> , a harp	<i>fróttà</i> , or <i>fróttò</i> , a crowd
<i>banchière</i> , or <i>banchiéro</i> , a banker	<i>ipócrita</i> , or <i>ipócrito</i> , a hypocrite
<i>campanèlla</i> , or <i>campanéllo</i> , a little bell	<i>lâmpada</i> , or <i>lâmpade</i> , a lamp
<i>cavalière</i> , or <i>cavaliéro</i> , a horseman	<i>nocchière</i> , or <i>nocchéro</i> , a pilot
<i>chióstra</i> , or <i>chióstro</i> , a cloister	<i>laúda</i> , or <i>laúde</i> , praise
<i>cónsole</i> , or <i>cónsulo</i> , a consul	<i>prigionière</i> , or <i>prigioniéro</i> , a prisoner

Nouns of *three* Terminations.

<i>barbière</i> , <i>barbiéri</i> , or <i>barbiéro</i> , a barber
<i>destrière</i> , <i>destriéri</i> , or <i>destriéro</i> , a steed
<i>gru</i> , <i>grue</i> , or <i>grua</i> , a crane
<i>mestière</i> , <i>mestiéri</i> , or <i>mestiéro</i> , a business
<i>mulattière</i> , <i>mulattiéri</i> , or <i>mulattiéro</i> , a muleteer
<i>sórice</i> , <i>sórcio</i> , or <i>sórcò</i> , a mouse

In their genders and numbers these all follow the rules before given. *Campanèlla*, for instance, is feminine, and *campanéllo* masculine; *frottà* is feminine, and *frotto* masculine. The singular and plural numbers, in these nouns, are apt to be confounded with each other at times: *ale*, for instance, is the plural of *ala*, and is also sometimes used in the singular number, when, to make its plural, it must be *ali*. The same may be said of *arpa*, and *arpe*, *arma* and *arme*, *fróda* and *frode*, *lâmpada* and *lâmpade*, *laúda* and *laúde*.

Nouns in *O* that have a double termination in the plural.

There are some nouns, though not many, always terminating in *o* in the singular, which may make their plurals either in *i* or in *a*. When the plural is in *i*, it follows the general rule,

and the noun is of the masculine gender; but, when it is in *a* the noun changes its gender, and becomes feminine. There are some few of these, which have two terminations in the feminine plural, and may be written either with an *a* or an *e* for their final letter; as the noun *frutto*, fruit, which may make, in the plural, *frutti*, as its masculine termination, and *frutta* or *frutte*, as its feminine termination. The following are a large part of these nouns of the double termination in the plural.

<i>Singular Masculine.</i>	<i>Plural Masculine.</i>	<i>Plural Feminine.</i>
<i>anèllo</i> , a ring,	<i>anèlli</i>	<i>anèlla</i> .
<i>braccio</i> , an arm,	<i>bracci</i>	<i>braccia</i>
<i>budèllo</i> , an intestine,	<i>budèlli</i>	<i>budèlla</i>
<i>calcagno</i> , a talon,	<i>calcagni</i>	<i>calcagna</i>
<i>càrro</i> , a cart,	<i>càrri</i>	<i>càrra</i>
<i>castèllo</i> , a castle,	<i>castèlli</i>	<i>castèlla</i>
<i>cervèllo</i> , the brain,	<i>cervèlli</i>	<i>cervèlla</i>
<i>coltèllo</i> , a knife,	<i>coltèlli</i>	<i>coltèlla</i>
<i>ciglio</i> , an eyebrow,	<i>cigli</i>	<i>ciglia</i>
<i>corno</i> , a horn,	<i>corni</i>	<i>corna</i>
<i>dito</i> , a finger,	<i>diti</i>	<i>dita</i>
<i>fàto</i> , destiny,	<i>fàti</i>	<i>fàta</i>
<i>filo</i> , a thread,	<i>fili</i>	<i>fila</i>
<i>fondamènto</i> , a foundation,	<i>fondamènti</i>	<i>fondamènta</i>
<i>frutto</i> , fruit,	<i>frutti</i>	<i>frutta</i> , or <i>frutte</i>
<i>fùso</i> , a spindle,	<i>fùsi</i>	<i>fùsa</i>
<i>ginocchio</i> , a knee,	<i>ginocchi</i>	<i>ginocchia</i>
<i>grido</i> , a cry,	<i>gridi</i>	<i>grida</i>
<i>labbro</i> , a lip,	<i>labbri</i>	<i>labbra</i>
<i>lenzuolo</i> , a coverlid,	<i>lenzuoli</i>	<i>lenzuola</i>
<i>lètto</i> , a bed,	<i>lètti</i>	<i>lètta</i>
<i>mulino</i> , a mill,	<i>mulini</i>	<i>mulina</i>
<i>membro</i> , a member,	<i>mèmbri</i>	<i>membra</i>
<i>muro</i> , a wall,	<i>muri</i>	<i>mura</i>
<i>osso</i> , a bone,	<i>ossi</i>	<i>ossa</i>
<i>pomo</i> , an apple,	<i>pomi</i>	<i>poma</i>
<i>peccato</i> , a sin,	<i>peccati</i>	<i>peccata</i>
<i>sacco</i> , a bag,	<i>sacchi</i>	<i>sacca</i>
<i>strido</i> , a cry,	<i>stridi</i>	<i>strida</i>
<i>pugno</i> , a fist,	<i>pugni</i>	<i>pugna</i>
<i>vestimènto</i> , dress,	<i>vestimènti</i>	<i>vestimènta</i>

Some of these, it must be observed, differ in their meaning according to their variation in termination. *Fila*, as a plural, is the plural of *filo*, a thread; but *fili* is more properly the plural of *fila*, a file. In speaking figuratively of *fruits*, the termination in *i* should always be used; as *i frutti dell' Indústria*, the fruits of industry; but, otherwise, *frutta* or *frutte* should be preferred; and *frutta* may be used, also, in the singular.

We may say *membri* or *membra* in speaking of the parts of a natural body, such as those of the human body or of an animal; but, if we use the word figuratively, as in speaking of the members of a society of persons, then *membri* should always be used. *Mura* should only be used in speaking of the walls or fortifications of a town: thus Aristo says, “Far cavamenti e riparar le *mura*,” to make intrenchments and to repair the walls.—*Corni* is the plural of *corno*, meaning a *musical horn*; but, in any other sense, the plural of *corno* should be *corna*.

There are a great many nouns that have a sort of adjective meaning, and express the occupation, condition, or character of persons, and the application of which is common to both sexes; as, *mago*, a conjurer; *amico*, a friend. In English such nouns do not commonly change their termination to show the difference of sex, though they do so sometimes. In Italian they generally do, particularly if the singular end in *o* or in *tore*. Those which terminate in *o* have a double termination for both numbers, to express the difference of gender; those in *tore* have two terminations in the singular number, but only one in the plural. In English we can change *songster* to *songstress*; and in many other like cases we can change the ending of such nouns to distinguish the sexes; but we could not alter the words *conjurer*, *friend*, nor the generality of such nouns. But the Italians can; and they say, *mago*, a male conjurer, *magi*, male conjurers, *maga*, a female conjurer, *maghe*, female conjurers; and so forth. I will here give some examples.

Sing. Masc.	Plur. Masc.	Sing. Fem.	Plur. Fem.
<i>mago</i>	<i>magi</i>	<i>maga</i>	<i>maghe</i> , a conjurer
<i>amico</i>	<i>amici</i>	<i>amica</i>	<i>amiche</i> , a friend
<i>vécchio</i>	<i>vecchi</i>	<i>vecchia</i>	<i>vecchie</i> , an old person
<i>ricco</i>	<i>ricchi</i>	<i>ricca</i>	<i>ricche</i> , a rich person
<i>nemico</i>	<i>nemici</i>	<i>nemica</i>	<i>nemiche</i> , an enemy
<i>fanciùllo</i>	<i>fanciulli</i>	<i>fanciulla</i>	<i>fanciulle</i> , a young person
<i>pòvero</i>	<i>pòveri</i>	<i>pòvera</i>	<i>pòvere</i> , a poor person
<i>vagabòndo</i>	<i>vagabòndi</i>	<i>vagabònda</i>	<i>vagabònde</i> , a vagabond
<i>scimunitélllo</i>	<i>scimunitélli</i>	<i>scimunitélla</i>	<i>scimunitélle</i> , a simpleton
<i>cugino</i>	<i>cugini</i>	<i>cugina</i>	<i>cugine</i> , a cousin
<i>compàgno</i>	<i>compàgni</i>	<i>compagnà</i>	<i>compagne</i> , a companion
<i>mendico</i>	<i>mendici</i>	<i>mendica</i>	<i>mendiche</i> , a mendicant

But the greater part of the nouns of this description are those in *tore*, in which the feminine is expressed by changing the

masculine *ore* into *rice*. These all make their plurals in *i*, both masculine and feminine; as, *benefattóre*, benefactor, *benefattóri*, benefactors; and *benefattrice*, benefactress, *benefattrici*, benefactresses: so that it will not be necessary to put the plural number in giving the following examples.

*Masculine.**Feminine.*

<i>adducitóre</i>	<i>adducitrice</i> , a leader
<i>ballatóre</i>	<i>ballatrice</i> , a dancer
<i>cantatóre</i>	<i>cantatrice</i> , a singer
<i>depredatóre</i>	<i>depredatrice</i> , a depredator
<i>esecutóre</i>	<i>esecutrice</i> , an executor, or executrix
<i>filatóre</i>	<i>filatrice</i> , a spinner
<i>gridatóre</i>	<i>gridatrice</i> , a bawler
<i>incantatóre</i>	<i>incantatrice</i> , an enchanter, or enchantress
<i>lusingatóre</i>	<i>lusingatrice</i> , a flatterer
<i>malfattóre</i>	<i>malfattrice</i> , an offender
<i>narratóre</i>	<i>narratrice</i> , a narrator
<i>occupatóre</i>	<i>occupatrice</i> , an usurper
<i>portatóre</i>	<i>portatrice</i> , a bearer
<i>quistionatóre</i>	<i>quistionatrice</i> , a quarreller
<i>redatóre</i>	<i>redatrice</i> , an heir, or heiress
<i>soggiogatóre</i>	<i>soggiogatrice</i> , a conqueror
<i>turbatóre</i>	<i>turbatrice</i> , a disturber
<i>uditóre</i>	<i>uditrice</i> , a hearer
<i>vincitóre</i>	<i>vincitrice</i> , a victor, or victress
<i>zelatóre</i>	<i>zelatrice</i> , a zealot

We see, by these examples, that the Italians can much more frequently alter the termination of the noun to express the sex than we can in English. This change in the termination of nouns in *tore* in the Italian is not, however, always to be made; for there are a good many such nouns that never admit of the change at all, though the greater part of them do admit of it.

There are some nouns which change the masculine termination into *essa* to form the feminine. Such are the following.

Masculine Singular. Feminine Singular. Masc. and Fem. plurals.

<i>baróne</i> , a baron.....	<i>baronéssa</i> , a baroness.....	<i>baróni</i> , <i>baronésse</i>
<i>cónte</i> , a count	<i>contéssa</i> , a countess.....	<i>conti</i> , <i>contésse</i>
<i>duca</i> , a duke	<i>duchéssa</i> , a duchess.....	<i>duci</i> , <i>duchésse</i>
<i>arcidúca</i> , an archduke	<i>archiduchéssa</i> , an archduchess	<i>arcidúci</i> , <i>archiduchésse</i>
<i>poéta</i> , a poet	<i>poetéssa</i> , a poetess	<i>poéti</i> , <i>poetésse</i>
<i>príncipe</i> , a prince	<i>principéssa</i> , a princess	<i>príncipi</i> , <i>príncipésse</i>
<i>proféta</i> , a prophet	<i>profetéssa</i> , a prophetess	<i>proféti</i> , <i>profetésse</i>

Of the ARTICLES as employed with the NOUNS.

Masculine Definite Article *IL*, *the*.

29. The article *il* is employed before all nouns of the masculine gender that begin with a consonant, except when the consonant is an *s* that is immediately followed by another consonant. It would be equally proper to say *il libro*, the book, and *il sole*, the sun; but not to say *il studio*, the study, or *il spécchio*, the looking glass.

Singular.

<i>Nominative.</i>	<i>il libro</i> , the book
<i>Possessive.</i>	<i>del libro</i> , of the book
<i>Dative.</i>	<i>al libro</i> , to the book
<i>Objective.</i>	<i>il libri</i> , the book
<i>Ablative.</i>	<i>dal libro</i> , from the book
	<i>nel libro</i> , in the book
	<i>col libro</i> , with the book
	<i>pel libro</i> , for the book
	<i>sul libro</i> , on the book

Plural.

<i>Nominative.</i>	<i>i libri</i> , the books
<i>Possessive.</i>	<i>dei</i> or <i>de' libri</i> , of the books
<i>Dative.</i>	<i>ai</i> or <i>a' libri</i> , to the books
<i>Objective.</i>	<i>i libri</i> , the books
<i>Ablative.</i>	<i>dai</i> or <i>da' libri</i> , from the books
	<i>nei</i> or <i>ne' libri</i> , in the books.
	<i>coi</i> or <i>co' libri</i> , with the books
	<i>pei</i> or <i>pe' libri</i> , for the books
	<i>sui</i> or <i>su' libri</i> , on the books

30. Here I have put *Nominative*, *Possessive*, *Dative*, *Objective*, and *Ablative*, against the article and noun. These are the names of the *Cases*, and are placed here only for the sake of form; for, as before mentioned, the subject of *Case* will be spoken of in a separate Chapter. (See paragraph 277).—In old authors we read *li*, *delli*, *alli*, *dalli*, instead of the above *i*, *dei*, *ai*, *dai*; but these forms are not now in use.—After the prepositions *fra* and *tra*, between or among, the plural article *i* is frequently omitted, and is left to be understood by the preposition *fra* or *tra* having an apostrophe over the final letter; as *fra' libri*, or *tra' libri*, between or among the books; instead of *fra i libri*, *tra i libri*.

Masculine Definite Article *LO*, *the*.

31. The article *lo* is employed before all nouns masculine that begin with *s* immediately followed by a consonant, and also before all nouns masculine that begin with a vowel. When the noun begins with a vowel the *o* of *lo* is renched; and we must say *l' ángelo*, the angel; *l'élmo*, the

helmet; *l'imperatore*, the emperor; *l'onore*, the honour; *l'uomo*, the man; and not *il ángelo*, *il élmo*, &c. But, in the case of nouns beginning in *i*, we often find the *lo* written in full, and the *i* that is the first letter of the noun is dropped; so *l'imperatore* might be written *lo'imperatore*, and *l'ingannatore* might be written *lo'ngannatore*; and so forth.—Formerly *lo* was frequently employed before nouns beginning with other consonants besides the *s*; but this is not the practice now-a-days. DANTE, for instance, has written “*lo mondo*,” the world, and “*lo ciélo*,” heaven; but modern writers never do this.—This article is sometimes employed before nouns beginning with a *z*; as, *lo zío*, the uncle; but there is no rule here, either for or against the practice, and it seems to be a matter of taste, in such cases, whether to use the *lo* or the *il*.

Lo, before *s* with a consonant.

Singular.

Nom. *lo stúdio*, the study
Poss. *dello stúdio*, of the study
Dat. *allo stúdio*, to the study
Obj. *lo stúdio*, the study
Abl. *dallo stúdio*, from the study
nello stúdio, in the study
collo stúdio, with the study
pello stúdio, for the study
sullo stúdio, on the study

Plural.

Nom. *gli stúdj*, the studies
Poss. *degli stúdj*, of the studies
Dat. *agli stúdj*, to the studies
Obj. *gli stúdj*, the studies
Abl. *dagli stúdj*, from the studies
negli stúdj, in the studies
cogli stúdj, with the studies
pegli stúdj, for the studies
sugli stúdj, on the studies

Lo, before a Noun masculine beginning with a vowel.

Singular.

Nom. *l'ángelo*, the angel
Poss. *dell'ángelo*, of the angel
Dat. *all'ángelo*, to the angel
Obj. *l'ángelo*, the angel
Abl. *dall'ángelo*, from the angel
nell'ángelo, in the angel
coll'ángelo, with the angel
pell'ángelo, for the angel
sull'ángelo, on the angel

Plural.

Nom. *gli ángeli*, the angels
Poss. *degli ángeli*, of the angels
Dat. *agli ángeli*, to the angels
Obj. *gli ángeli*, the angels
Abl. *dagli ángeli*, from the angels
negli ángeli, in the angels
cogli ángeli, with the angels
pegli ángeli, for the angels
sugli ángeli, on the angels

23. Before nouns beginning with an *i*, the plural article *gli*, *degli*, *agli*, *dagli*, *negli*, *cogli*, *pegli*, *sugli*, drop their final *i*; as in *gl'imperatori*, the emperors, *degli'imperatori*, of the emperors, *agl'imperatori* to the emperors, *dagl'imperatori*, from the emperors, &c.—*Gli* must be employed before the plural of the noun *God*: it must not be *il dio*, the god, *i dei*, the gods, but *il dio*, the god, *gli dei*, the gods.

Feminine Definite Article *la*, *the*.

33. The article *la* is employed before all nouns of the feminine gender. When a noun feminine begins with either of the vowels, *a*, *e*, *i*, *o*, *u*, the *a* of *la* must be retrenched in the singular number; as, *l'anima* the soul, *dell'anima*, of the soul, &c.; *l'economía*, the economy, *dell'economía*, of the economy, &c.; *l'imperatrice*, the empress, *dell'imperatrice*, of the empress, &c.; *l'onda*, the wave, *dell'onda*, of the wave, &c.; *l'udiénza*, the audience, *dell'udiénza*, of the audience, &c. But it is somewhat a point unsettled whether this should be the case in the plural. Some grammarians tell us that we should write *l'anime*, the souls, *dell'anime*, of the souls, &c.; *l'imperatrici*, the empresses, *dell'imperatrici*, of the empresses, &c.; instead of *le anime*, *delle anime*; *le imperatrici*, *delle imperatrici*. The generality of grammarians say that the article, here, should be spelled in full; and though it may be very frequently found written otherwise, still, in prose at all events, we shall most commonly see it written in full.—When the article *la* comes before a noun which begins with the vowel *e*, the *e* in the plural article *le* must be omitted, to prevent the harshness that would be occasioned by the coming together of the two *e*'s: as in *l'eminénza*, the eminence, which, in the plural, must be *l'eminénze*; and *l'elevazióne*, the elevation, which must be *l'elevazióni*. But, observe, if the noun be one of those which do not change their terminations from the singular to express their plural, then the *e* of the plural article *must* be preserved, in order to distinguish the plural from the singular number: as in *l'effigie*, the effigy, *le effigie*, the effigies; *l'estremità*, the extremity, *le estremità*, the extremities; *l'enfási*, the emphasis, *le enfási*, the emphasises; *l'età*, the age, *le età*, the ages; *l'eclissi*, the eclipse, *le eclissi*, the eclipses. The Editor of *Galignani's* grammar has laid it down, that, if there be an adjective employed with any of such nouns as these in the plural, we may then use the *l* with an apostrophe; because, as he observes, the termination of the adjective is sufficient to inform us of the number of the noun. So that, if we use *l'età matura*, the ripe age, we may say, in the plural, *l'età mature*, as well as *le età mature*.

LA, before a noun beginning with a *consonant*.

Singular.

Nom. *la casa*, the house
Poss. *della casa*, of the house
Dat. *alla casa*, to the house
Obj. *la casa*, the house
Abl. *dalla casa*, from the house
nella casa, in the house
colla casa, with the house
pella casa, for the house
sulla casa, on the house

Plural.

Nom. *le case*, the houses
Poss. *delle case*, of the houses
Dat. *alle case*, to the houses
Obj. *le case*, the houses
Abl. *dalle case*, from the houses
nelle case, in the houses
colla case, with the houses
pelle case, for the houses
sulle case, on the houses

LA, before a noun beginning with a *vowel*.

Singular.

Nom. *l'anima*, the soul
Poss. *dell'anima*, of the soul
Dat. *dell'anima*, to the soul
Obj. *l'anima*, the soul
Abl. *dall'anima*, from the soul
nell'anima, in the soul
coll'anima, with the soul
pell'anima, for the soul
sull'anima, on the soul

Plural.

Nom. *la*, or *l'*, *anime*, the souls
Poss. *delle*, or *dell'*, *anime*, of the souls
Dat. *alle*, or *all'*, *anime*, to the souls
Obj. *le*, or *l'*, *anime*, the souls
Abl. *dalle*, or *dall'*, *anime*, from the souls
nelle, or *nell'*, *anime*, in the souls
colle, or *coll'*, *anime*, with the souls
pelle, or *pell'*, *anime*, for the souls
sulle, or *sull'*, *anime*, on the souls

LA, before a noun beginning with a vowel and of only *one* termination.

Singular.

Nom. *l'eclissi*, the eclipse
Poss. *dell'eclissi*, of the eclipse
Dat. *all'eclissi*, to the eclipse
Obj. *l'eclissi*, the eclipse
Abl. *dall'eclissi*, from the eclipse
nell'eclissi, in the eclipse
coll'eclissi, with the eclipse
pell'eclissi, for the eclipse
sull'eclissi, on the eclipse

Plural.

Nom. *le eclissi*, the eclipses
Poss. *delle eclissi*, of the eclipses
Dat. *alle eclissi*, to the eclipses
Obj. *le eclissi*, the eclipses
Abl. *dalle eclissi*, from the eclipses
nelle eclissi, in the eclipses
colle eclissi, with the eclipses
pelle eclissi, for the eclipses
sulle eclissi, on the eclipses

34. I have already observed, in speaking of the Etymology of Articles, that the Indefinite Article *un* has four varieties of spelling. Before a noun masculine, whether the noun begin with a consonant or with a vowel, the article is written *un*; as, *un libro*, a book; *un ángelo*, an angel; but, if the noun begin with an *s*, and the *s* be immediately followed by another consonant, then we must employ *uno*; as, *uno stúdio*, a study, *uno spécchio*, a looking glass. Before a noun of the feminine gender that begins with a consonant, *una* is employed; as, *una sédia*, a chair; *una donna*, a woman. If the feminine noun begin with a vowel, then it will require *un* with an apostrophe, as, *un'anima* a soul; *un'onda*, a wave.

CHAPTER VII.

Etymology of Pronouns.

35. THE Pronouns will be divided into six classes ; namely, *Personal Pronouns*, *Possessive Pronouns*, *Relative Pronouns*, *Demonstrative Pronouns*, *Interrogative Pronouns*, and *Indeterminate Pronouns*.

36. "PERSONAL PRONOUNS are those which *take the place of nouns*. This office is, indeed, performed by all pronouns ; and hence comes their name. But, the other pronouns do not supply the place of nouns in the same way, and in a manner so complete. There are *three Persons* : for instance, *I* am writting to *you* about *him*. You see, then, that the pronoun which represents the person that speaks is in the *first* person ; that which stands in place of the name of the person spoken to, is in the *second* person ; and that which stands in the place of the name of the person spoken of, is in the *third* person. This circumstance of person is a matter to be strictly attended to : because, as you will by-and-by see, the *verbs* vary their endings to correspond with the person of the pronoun."*—In the Etymology of these Pronouns, we have to consider the subjects of *Gender* and *Number*, besides that of *Person*. The 1st person *io*, *I*, makes *noi* in the plural ; the 2d person *tu*, *thou*, makes *voi* in the plural ; and the 3d person *egli*, *he*, or *ella*, *she*, makes *èglino* or *èlleno* in the plural. The 1st and the 2d persons make no difference in the spelling to denote *gender* ; but the 3d does, both in the singular and in the plural number, as will be seen.

* COBBETT'S FRENCH GRAMMAR, *paragraph 89*.

1st Person, singular and plural, of both genders.

SINGULAR.

Nom. I, *io*
 Poss. of me, *di me*
 Dat. to me, *a me*, or *mi*
 Obj. me, *me*, or *mi*
 Abl. from me, *da me*

PLURAL.

Nom. we, *noi*
 Poss. of us, *di noi*
 Dat. to us, *a noi*, or *ci*, or *ne*
 Obj. us, *noi*, or *ci*, or *ne*
 Abl. from us, *da noi*

2d Person, singular and plural, of both genders.

SINGULAR.

Nom. thou, *tu*
 Poss. of thee, *di te*
 Dat. to thee, *a te*, or *ti*
 Obj. thee, *te* or *ti*
 Abl. from thee, *da te*

PLURAL.

Nom. you, *voi*
 Poss. of you, *di voi*
 Dat. to you, *a voi*, or *vi*
 Obj. you, *voi*, or *vi*
 Abl. from you, *da voi*

3d Person, singular and plural, of the Masculine gender.

SINGULAR.

Nom. he, *egli*, or *ei*
 Poss. of him, *di lui*
 Dat. to him, *a lui*, or *gli*
 Obj. him, *lui*, *il*, or *lo*
 Abl. from him, *da lui*

PLURAL.

Nom. they, *eglino*
 Poss. of them, *di loro*
 Dat. to them, *a loro*, or *loro*
 Obj. them, *loro*, *li*, or *gli*
 Abl. from them, *da loro*

3d Person, singular and plural, of the Feminine gender.

SINGULAR.

Nom. she, *ella*
 Poss. of her, *di lei*
 Dat. to her, *a lei*, or *le*
 Obj. her, *lei*, or *la*
 Abl. from her, *da lei*

PLURAL.

Nom. they, *elleno*
 Poss. of them, *di loro*
 Dat. to them, *a loro*, or *loro*
 Obj. them, *loro* or *le*
 Abl. from them, *da loro*

These two *third persons*, *he* and *she*, may be expressed, also, in another way, as follows:

2d Person, singular and plural, of the Masculine gender.

SINGULAR.

Nom. he, *esso*
 Poss. of him, *di esso*
 Dat. to him, *a esso*
 Obj. him, *esso*
 Abl. from him, *da esso*

PLURAL.

Nom. they, *essi*
 Poss. of them, *di essi*
 Dat. to them, *a essi*
 Obj. them, *essi*
 Abl. from them, *da essi*

3d Person, singular and plural, of the Feminine gender.

SINGULAR.

Nom. she, *essa*
 Poss. of her, *di essa*
 Dat. to her, *a essa*
 Obj. her, *essa*
 Abl. from her, *da essa*

PLURAL.

Nom. they, *esse*
 Poss. of them, *di esse*
 Dat. to them, *a esse*
 Obj. them, *esse*
 Abl. from them, *da esse*

37. These pronouns, *esso*, *essa*, *essi*, *esse*, may be used whether in speaking of persons or things; but *egli*, *églino*, *ella*, *élleno*, &c., belong, more properly, to persons than to things. In Italian, however, there cannot be made that same distinction between persons and things which we make, in English, by the employment of the word *it*. Our pronoun *it* can be applied to something of the *neuter gender* only, which gender is not known in the Italian. In Italian we must use a *he* or a *she* in speaking of every thing, whether it be animate or inanimate, person or thing. We, in English, do, to be sure, in speaking of animals, frequently distinguish the sex by the use of the pronouns *he* or *she*; but in every case of that kind it would be perfectly proper to use the *it*, if it were not our object to make such distinction; and, in speaking of inanimate things we always should do so, although sometimes even here we use a pronoun of the masculine or feminine gender. We call a horse *he*, a mare *she*, and a ship we call *she*: in the two former instances the use of the pronouns *he* and *she* is necessary to distinguish the male from the female; but, in the latter, it is a mere matter of caprice of sailors; and is, indeed, nothing more than a vulgarity.

38. As respects the use of these pronouns, it is necessary to notice the following observations :

- 1st.—Instead of *io*, *I*, the poets frequently make use of *i'* ; as, Torna, Amarilli, che presa *i'* sono, come back Amarillis, for *I* am taken : GUA. P. F. *I'* non piangéva, *I* wept not : DAN. IN.
- 2d.—Instead of *ei*, *he*, the poets frequently use *e'* ; as, Ed *e'* si stava in se tutto raccolto, and *he* remained quite wrapped up in himself : PET. S.
- 3d.—Instead of *noi*, *we* or *us*, and *voi*, *ye* or *you*, the poets have, for the sake of rhyme, used *nui* and *vui* ; as, Il cavalier ch'era con *nui*, the knight who was with *us* : ARI. O. F.—E gridò lor, dove venite *vui*, and he cried out to them, where do *ye* come : ARI. O. F.
- 4th.—Instead of *églino*, they, some use *egli* ; as, Perchè *egli* stanno al tutto con la volontà di quelli cittadini, &c. because *they* remain entirely at the will of those citizens : MAC. P.
- 5th.—Also, instead of the plural *églino*, *ei* or *e'* have been used ; as, E tre dì gli chiamò poich' *e'* fur morti, and for three days I called to them after *they* were dead : DAN. IN.
- 6th.—And instead of *egli*, the singular, and *églino*, the plural, many old authors use *ello* and *elli* ; as, E che tu abbia tutta la rendita del monasterio, ed *ello* abbia quella del mulino, and that thóu mayest have all the revenue of the monastery, and *he* that of the mill : SAC. N.—E veggio ben, quant' *elli* a schivo m'hanno, and I see plainly how much *they* dislike me : PET. S.—Piangevan *elli*, *they* wept : DAN. IN.
- 7th.—*Elli* has, also, by some of the poets, been used in the singular number, instead of *egli*, *he* ; and now and then we find *éllino* used instead of *églino*, the plural *they*.
- 8th.—Instead of *élleno*, the plural feminine *they*, old authors very frequently use *elle* ; as, Ed *elle* si leváro immanente, and *they* (the ladies) arose immediately : ARI. O. F.—Mostrarono (le armi mercenarie) quello ch' *elle* fúrono, *they* (the mercenary arms) showed what *they* were : MAC. P.

9th.—*Ella* is, in old authors and in some parts of Italy at this day, very frequently written and pronounced *la*; as, *La qual cosa era sì difficile, che la fu cagione della rovina di molti*; which thing was so difficult, that *it* was a cause of the ruin of many: MAC. P.

10th.—And, consistently with this, those who write *la* instead of *ella*, write, also, *le* instead of *elleno* or *elle*; as, *La cagione di questo è, che le non hanno altro amore, &c.* the cause of this is, that *they* (mercenary arms) have no other attachment, &c. MAC. P.

39. The pronouns *oneself*, *himself*, *herself*, and *themselves*, are all expressed, in Italian, by the little word *si*, which is employed in all the Cases, excepting only the *Nominative*.

Pronoun *si*, *oneself*, &c. Singular and Plural.

<i>Poss.</i>	of oneself, himself, herself, or themselves, <i>di se</i>
<i>Dat.</i>	to oneself, himself, herself, or themselves, <i>a se, or si</i>
<i>Obj.</i>	oneself, himself, herself, or themselves, <i>se, or si</i>
<i>Abl.</i>	from oneself, himself, herself, or themselves, <i>da se</i>

This little pronoun *si* is a word of great importance, and one in constant use. The manner in which it is employed, and the circumstance of its having *no Nominative Case*, will be explained further on, in *Syntax*, (see *Paragraph 119.*)

40. The word *self* or *selves* is expressed, also, in another way; namely, by *stesso*, and by *medesimo*; which are made to change their termination to express Gender and Number: *stesso*, *stessa*, self, masculine and feminine singular; *stessi*, *stesse*, selves, masculine and feminine plural; *medesimo*, *medesima*, self, masculine and feminine singular; *medesimi*, *medesime*, selves, masculine and feminine plural. These, to express *self*, or *selves*, must have, along with them, *one* of the other personal pronouns, but they do not take *two* pronouns, first the personal pronoun, and then the possessive pronoun, as our words *self* and *selves* do. The Italians say *io stesso*, *I self*, *tu stesso*, *thou self*, *egli stesso*, or *ella stessa*, *he*, or *she*, *self*, &c. and not *I myself*, *thou thyself*, *he*, or *she*, *herself*, &c. Thus, they say, *io stesso vi dirò*, *I myself* will tell you; and not *io mio stesso vi dirò*. These words, *stesso* and *medesimo*, are, it must be observed, employed also as adjectives, in the sense of our word *same*;

as, *lo stesso giorno*, the same day; *la stessa cosa*, the same thing; *gli stessi giorni*, the same days; *le stesse cose*, the same things; or, *il medesimo giorno*, the same day; *la medesima cosa*, the same thing; *i medesimi giorni*, the same days; *le medesime cose*, the same things.

It is often optional, to use either the word *se* or *si* alone, in any of the Cases except the Nominative, to express our *oneself*, *himself*, *herself*, *themselves*, or to use *stesso* or *medesimo* in addition to it. As: *nè si accorse con questa deliberazione che faceva se debole*. MAC. P. Nor did he perceive that by this plan he rendered *himself* weak. It might have been, *faceva se stesso*, or, *faceva se medesimo*, with equal propriety.

41. Along with the preposition *con*, with, the pronouns *me*, *me*, *te*, thee, and *se*, *oneself*, *himself*, *herself*, *themselves*, are often joined; and then the *n* of *con* is retrenched. The Italian writers put *meco*, with me, *teco*, with thee, *seco*, with oneself, *himself*, *herself*, or *themselves*; instead of *con me*, *con te*, *con se*. As, for example: *egli è meco*, he is with me; *noi eravamo teco*, we were with thee; *ei lo portava seco*, he carried it with him, or himself. And the words *stesso* and *medesimo* may be joined to the *meco*, *teco*, *seco*; as, *meco stesso*, or *medesimo*, with me myself; *teco stesso*, or *medesimo*, with thee thyself; *seco stesso*, or *medesimo*, with him himself, &c. Besides the *co*, which, of itself, means the same as *with*, the Italians frequently use the word *con*: as, *con meco*, with me; *con teco* with thee; *con seco*, with himself, &c.

Some of the poets have used *nosco*, and *vosco*, instead of *con noi*, with us, and *con voi*, with you; as:

quinci mi tolga
La pietà vostra, e *vosco* m'adducete.
CAR. E.

Hence let your pity take me, and conduct me *with you*.

42. There is one thing more to be observed, as respects these personal pronouns; and that is the use of *esso* joined in one word with the preposition *di*, the *i* of *di* being dropped. When so used, *esso*, *essa*, *essi*, *esse*, mean the same as *the person himself* or *the person herself*, *the persons themselves*. Thus the Italians say, *questo è desso*, this is *he himself*, *questa è dessa*, this is *she herself*, *questi*, or *queste*, *sono dessi*, or *desse*, these are *they themselves*:

Tu non parli, so' dessa, o non so' dessa? | Thou speakest not; art thou she, or
GUA. P. F. | art thou not she? (or she herself.)

It would seem that, in this case, there is an ellipsis, that there are some words left to be understood; and that what is meant by *dessò, dessa, dessi, desse*, is, *la persona di esso*, the person of him, *la persona di essa*, the person of her, *le persone di essi*, or *di esse*, the persons of them.

43. POSSESSIVE PRONOUNS. These are so called, because they are used to express *possession*; as *my, thy, his, hers, their*, which all attribute possession of some kind to the persons or things to which they are applied. In these Pronouns, also, we have to consider, *Person, Gender, and Number*. The *Gender* and *Number* are very different in the Italian from what they are in English. We make no difference in the 1st or 2d Persons of our possessive pronouns to express either gender or number; but we do so in the 3d Person; and then we make the gender and number to agree with the person who is spoken of as the *possessor*. We say, *his hat, her bonnet, its situation, their house*; and, in the plural, the pronoun still remains the same: though the termination of the noun, or name of the thing possessed, changes to express number, that of the pronoun does not, but continues the same; as, *his hats, her bonnets, its situations, their houses*. Now, the Italians make the possessive pronoun to agree, both in gender and in number, not with the *possessor*, but with the *thing possessed*; and that throughout, from beginning to end.

MASCULINE SINGULAR.

my, *mio*
thy, *tuo*
his, her, or its, *suo*
our, *nostro*
your, *vostro*
their, *loro*, or *suò*

MASCULINE PLURAL.

my, *miei*
thy, *tuoi*
his, her, or its, *suoi*
our, *nostri*
your, *vostri*
their, *loro*, or *suoi*

FEMININE SINGULAR.

my, *mia*
 thy, *tua*
 his, her, or its, *sua*
 our, *nostra*
 your, *vostra*
 their, *loro*, or *sua*

FEMININE PLURAL.

my, *mie*
 thy, *tue*
 his, her, or its, *sue*
 our, *nostre*
 your, *vostre*
 their, *loro*, or *sue*

Thus, we must say, *suo* padre, *his* father, *suo* padre, *her* father, *suo* padre, *its* father; and *sua* madre, *his* mother, *sua* madre, *her* mother, *sua* madre, *its* mother; *sue* case, *his* houses, *sue* case, *her* houses, *sue* case, *its* houses: and so on, always making the possessive pronoun agree in gender and number with the thing spoken of as *possessed*, and not with the person spoken of as *the possessor*. The pronoun *their* may be expressed, either by *loro*, which answers for both genders and both numbers, or by *suo*, *suoi*, for the singular and plural masculine, and *sua*, *sue*, for the singular and plural feminine. *Loro* never changes its termination; so we may say, for the masculine, either *loro* padre, *their* father, or *suo* padre; *loro* padri, *their* fathers, or *suoi* padri: and, for the feminine, either *loro* casa, *their* house, or *sua* casa; *loro* case, *their* houses, or *sue* case.—The Pronouns *tuoi* and *suoi*, are, for the sake of rhyme, sometimes spelled *tui* and *sui* just as *noi* and *voi* (as mentioned under Paragraph 38) are sometimes spelled *nui* and *vui*:

Se basta a' falli *sui*
 Per difesa portar l'esempio d'altrui.
 MET. O.

If it is enough for his misdeeds to bring
 the example of others.

Deh! non espor l'oggétto
 Dei dolci affetti *tui*.
 MET. O.

Ah! do not expose the object of thy
 dear affections.

43. RELATIVE PRONOUNS. These are called *relative*, because they *relate*, or *refer*, to something that has gone before in the sentence; as, the man *who* is here, the horse *which* I saw, the tree *that* was cut down. Here the *who*, *which*, and *that*, relate, or carry back, to *the man*, *the horse* and *the tree*. These three are all the pronouns of this class that we have in our language: in Italian there are, *che* or *cui*, *who*, *that*, *which*; *quale*, *who*, *that*, *which*; and *onde*, of *which*, by *which*,

with which, or whereby. *Che* and *cui* are regarded as being nearly the same word, as far as sense goes; only *cui* can never be used in the *Nominative Case*, though it may be so in all the others. These make no change to denote either gender or number.

CHE and CUI, *singular and plural, masculine and feminine.*

Nom. che, who, that, or which

Poss. di che, or di cui, of whom, or which

Dat. a che, or a cui, to whom or which ;

Obj. che, or cui, whom, that, or which

Abl. da che, or da cui, from whom, or which

Quale changes its termination to denote number; and, to denote gender, takes the *Definite Article* before it; as follows:

SINGULAR MASCULINE.

Nom. il quale, who, that, or which

Poss. del quale, of whom, or which

Dat. al quale, to whom, or which

Obj. il quale, whom, that, or which

Abl. dal quale, from whom, or which

PLURAL MASCULINE.

Nom. i quali, who, that, or which !

Poss. dei quali, of whom, or which

Dat. ai quali, to whom, or which

Obj. i quali, whom, that, or which

Abl. dai quali, from whom, or which

SINGULAR FEMININE.

Nom. la quale, who, that, or which

Poss. della quale, of whom, or which

Dat. alla quale, to whom, or which

Obj. la quale, whom, that, or which

Abl. dalla quale, from whom, or which

PLURAL FEMININE.

Nom. le quali, who, that, or which

Poss. delle quali, of whom, or which

Dat. alle quali, to whom, or which

Obj. le quali, whom, that, or which

Abl. dalle quali, from whom, or which

Onde is a word which includes, within itself, the preposition and the pronoun; and it has the same sense as that of *del quale* or *della quale*, *dei quali* or *delle quali*, of which, *di che* or *di cui*, of which; or of *dal quale* or *dalla quale*, *dai quali* or *dalle quali*, *da che* or *da cui*, from, or by which, or of *col quale*, &c. *con che*, *con cui*, with, or by which, or of *pel quale*, &c. *per cui*, by, or through which; as in these examples:

Quei sospiri, ond' io nudriva il core.

PET. S.

Those sighs, *with, or on, which* I fed my heart.

I begli occhi ond' io fui percosso.

PET. S.

The beautiful eyes *by, or with, which* I was struck.

la speme,
Ed ogni laccio onde' l mio cor è avvinto.

PET. C.

Hope, and every bond *with, or by which,* my heart is tied.

Per quella via onde era venuto sen'
uscì della chiesa.

Boc. D.

By that way *by, or through, which* he had come, he went away out of the church.

The word *onde* has, also, other significations; it sometimes means the same as *whence* or *from where*; as, *onde venite voi?* *whence* do you come? It means, also, *wherewith* or *wherewithal*; as, *ho molti debiti, e non ho onde possa soddisfarli*, I have many debts, and I have not *wherewithal* to pay them.

44. DEMONSTRATIVE PRONOUNS are so called because they are used to point out, or identify with precision, the persons or things which they represent; and in English they are, *this, these, that, those*. In the Italian language these pronouns are much more numerous than they are in the English.

QUESTO, *this*.

MASCULINE SINGULAR.

Nom. questo, this
Poss. di questo, of this
Dat. a questo, to this
Obj. questo, this
Abl. da questo, from this

MASCULINE PLURAL.

Nom. questi, these
Poss. di questi, of these
Dat. a questi, to these
Obj. questi, these
Abl. da questi, from these

FEMININE SINGULAR.

Nom. questa, this
Poss. di questa, of this
Dat. a questa, to this
Obj. questa, this
Abl. da questa, from this

FEMININE PLURAL.

Nom. queste, these
Poss. di queste, of these
Dat. a queste, to these
Obj. queste, these
Abl. da queste, from these

QUELLO, *that*.

MASCULINE SINGULAR.

Nom. quello, that
Poss. di quello, of that
Dat. a quello, to that
Obj. quello, that
Abl. da quello, from that

MASCULINE PLURAL.

Nom. quelli, those
Poss. di quelli, of those
Dat. a quelli, to those
Obj. quelli, those
Abl. da quelli, from those

FEMININE SINGULAR.

Nom. quella, that
Poss. di quella, of that
Dat. a quella, of that
Obj. quella, that
Abl. da quella, from that

FEMININE PLURAL.

Nom. quelle, those
Poss. di quelle, of those
Dat. a quelle, to those
Obj. quelle, those
Abl. da quelle, from those

COSTUI, he, or this man ; COSTEI, she, or this woman.

Masculine Singular.

Nom. costui, he, or this man
Poss. di costui, of him, or this man
Dat. a costui, to him, or this man
Obj. costui, him, or this man
Abl. da costui, from him, or this man

Feminine Singular.

Nom. costei, she, or this woman
Poss. di costei, of her, or this woman
Dat. a costei, to her, or this woman
Obj. costei, she, or this woman
Abl. da costei, from her, or this woman

COSTORO, they, or these men, or these women.

Masculine and Feminine Plural.

Nom. costoro, they, or these men, or these women
Poss. di costoro, of them, or these men, or these women
Dat. a costoro, to them, or these men, or these women
Obj. costoro, they, or these men, or these women
Abl. da costoro, from them, or these men, or these women

COLUI, he, or that man ; COLEI, she, or that woman.

Masculine Singular.

Nom. colui, he, or that man
Poss. di colui, of him, or that man
Dat. a colui, to him, or that man
Obj. colui, him, or that man
Abl. da colui, from him, or that man

Feminine Singular.

Nom. colei, she, or that woman
Poss. di colei, of her, or that woman
Dat. a colei, to her, or that woman
Obj. colei, her, or that woman
Abl. da colei, from her, or that woman

COLORO, they, or these men, or these women.

Masculine and Feminine Plural.

Nom. coloro, they, or those men, or those women
Poss. di coloro, of them, or those men, or those women
Dat. a coloro, to them, or those men, or those women
Obj. coloro, they, or those men, or those women
Abl. da coloro, from them, or those men, or those women

Besides these, there are, *cotesto, cotesta*, that, masculine and feminine singular, and *cotesti, coteste*, those, masculine and feminine plural; *codesto, codesta*, that, masculine and feminine singular, and *codesti, codeste*, those, masculine and feminine plural; *cotestui, cotestei*, he and she, or that person, masculine and feminine singular, and *cotestoro*, they, or those persons, masculine and feminine plural. The word *quello*, that, is frequently written *quel*; and, instead of *quello*, *quelli*, that, those, the Italians often use *quegli* for the singular *quello*, and *quegli quei*, or *que'* for the plural *quelli*. The plural *questi*, also, may be used as of the singular number.

These pronouns, which represent the person or thing as being at a distance, and have the sense of *that person or thing, those persons or things*, differ as regards the degree of *distance* they express, or local situation of the thing spoken of. Thus, while *questo, questa, questi, queste, costui, costei, costoro*, all represent the person or thing as being *near the speaker*, and *cotesto, cotesta, cotesti, coteste, cotestui, cotestei, cotestoro*, all represent the person or thing as being *nearer to the person spoken to*; *quello* or *quel*, *quella, quelli, quelle, quegli, quei, colui, colui, coloro*, give us to understand that the person or thing spoken of is somewhat at a distance from both the speaker and the person spoken to.

The pronoun *ciò* means the same as *that* or *this*; and it never changes to denote either gender or number, but is always used in a neuter sense, and in the singular number: *ciò mi piace*, that, or this, pleases me; *non dite ciò*, do not say that, or this; here the sense of *ciò* is pretty nearly the same as that of *questo*, this: *questo mi piace*, this pleases me, *non dite questo*, do not say this; only that, while *questo* always means *this*, *ciò* is generally taken in the sense of *that*. With the relative pronoun *che*, we may use either *ciò*, or *quello*: *ciò che*, that which, or, *quello*, or *quel che*, that which. When, in our language, we use the word *what*, instead of *that which*, or *the thing which*, we may translate it, in Italian, by either *ciò che*, or *quel che*; as, you know *what* I told you, meaning, *the thing which* I told you, *voi sapete ciò che*, or *quel che vi dissi*.

Questi and *quegli*, in the masculine singular, are very commonly used to express *he*, or *this man*, and *he*, or *that man*; as:

Questi or *Maccone* adora, e fu *Christiano*: *TAS. G. L. He*, or *this man* now adores *Mahomet*, and was a *Christian*. *Quegli* abbisogna di poco, che poco desidera: *Boc. D. He* or *that man* wants little, who desires little. And also observe, that *questi* and *quegli*, or *questi* and *quello*, are to be employed to express *this man* and *that man*, or *this one* and *that one*, when we mean *the former* and *the latter*; as, *questi* viene di *Londra*, e *quegli* di *Parigi*, *this one* comes from *London*, and *that one* from *Paris*.

The poets have written *esto*, *esta*, *esti*, *este*, instead of *questo*, *questa*, *questi*, *queste*. So we read in *Dante*, *esti* tormenti, these torments; se vuoi campar d'*esto* luogo selvaggio, if thou wilt escape from this desert place; ch'è *esta* donna, who is this lady? And, before the words *mane*, or *mattina*, morning, *sera*, evening, and *notte*, night, it has always been, and is, the practice to say *stamane* or *stamattina*, this morning, *stasera*, this evening, *stanotte*, this night, or to-night; instead of *questa mattina*, *questa sera*, *questa notte*.

Instead of *colui* and *colei*, we read, in many old writers, *lui* and *lei*; as: la voglia che *lui* e *lei* hanno, &c. *MAC. C.* The desire which he and she (or *that man* and *that woman*) have. *Lui* è ricco, *lui* ha bella donna: *MAC. C.* he is rich, he has a handsome wife. Cercando *lei* ch'era loro *Diva*: *ARI. O. F.* Seeking her who was their goddess. *Marco* solo visse e morì onoratissimo, perchè *lui* succedè all' imperio, &c. *MAC. P.* *Marcus* only lived and died honourably, because he succeeded to the empire, &c.

I have translated *costui*, *costei*, *colui*, *colei*, *costoro*, *coloro*, by *he*, or *this man*, *she*, or *this woman*, *he*, or *that man*, *she*, or *that woman*, *they*, or *these men*, or *these women*, *they*, or *those men*, or *those women*; but these pronouns, it must be observed, do not always apply merely to *persons*, but they apply also to *things*, whether animate or inanimate, as do the other pronouns, *cotesto*, *codesto*, *cotestui*, &c.

45. INTERROGATIVE PRONOUNS. These are so called because they are used in asking questions. They are, *che*, what, *quale*, who, which, or what, and *chi*, who. The two former we have had to notice before, and *quale* and *chi* belong, also, to the next class of Pronouns that we shall have to notice. The mentioning of these pronouns under this head is little more

than a matter of form. *Che*, as an interrogative, always means *what*; as, *che volete?* what do you want? *che uomo è costui?* what man is this? *Quale* is thus used: *quale siete voi?* who, or what are you? *quale strada bisogna tenere?* which, or what road must we go? And *chi*, as an interrogative pronoun, has always the sense of *who* or *whom*; as, *chi è questa donna?* who is this lady? *a chi avete parlato?* to whom have you spoken?

46. INDETERMINATE PRONOUNS. These are so called, because, compared with the other pronouns, they determine less distinctly, do not so far identify the person or thing to which they are applied. The following is a list of them. Some of them will require a particular notice in syntax: for which see paragraph 152.

		SINGULAR.		PLURAL.	
		Masc.	Fem.	Masc.	Fem.
no one, no ones, or none,	{	<i>nessuno</i> . .	<i>nessuna</i> . . .	<i>nessuni</i> . . .	<i>nessune</i>
		<i>nissuno</i> . .	<i>nissuna</i> . . .	<i>nissuni</i> . . .	<i>nissune</i>
		<i>veruno</i> . .	<i>veruna</i> . . .	<i>veruni</i> . . .	<i>verune</i>
		<i>niuno</i> . . .	<i>niuna</i> . . .	<i>niuni</i> . . .	<i>niune</i>
		<i>nullo</i> . . .	<i>nulla</i> . . .	<i>nulli</i> . . .	<i>nulle</i>
nothing,		<i>niénte</i>			
such one, or ones	{	<i>taluno</i> . .	<i>taluna</i> . . .	<i>taluni</i> . . .	<i>talune</i>
		<i>tale</i> . . .	<i>tale</i> . . .	<i>tali</i> . . .	<i>tali</i>
all, every one, or body	{	<i>tutto</i> . . .	<i>tutta</i> . . .	<i>tutti</i> . . .	<i>tutte</i>
some one, or ones	{	<i>alcuno</i> . .	<i>alcuna</i> . . .	<i>alcuni</i> . . .	<i>alcune</i>
		<i>qualcuno</i> .	<i>qualcuna</i> . .	<i>qualcuni</i> . .	<i>qualcune</i>
		<i>qualcheduno</i>	<i>qualcheduna</i> .	<i>qualcheduni</i> .	<i>qualchedune</i>
		<i>quale</i> . .	<i>quale</i> . . .	<i>quali</i> . . .	<i>quali</i>
one, or a person	{	<i>uno</i> . . .	<i>una</i>		
the one, or the ones	{	<i>l'uno</i> . .	<i>l'una</i> . . .	<i>gli uni</i> . . .	<i>le une</i>
the other, or the others	{	<i>l'altro</i> . .	<i>l'altra</i> . . .	<i>gli altri</i> . .	<i>le altre</i>
another, others	{	<i>un altro</i> .	<i>un'altra</i>	<i>altri, or altrui</i>	
	{	<i>altri, or altrui</i>			
every one		<i>ognuno</i> . .	<i>ognuna</i>		
few				<i>pochi</i> . . .	<i>poché</i>
many				<i>molti</i> . . .	<i>molte</i>

SINGULAR.

Masc.

Fem.

any one,
who, or some
people

} *chi*

whoever,
whosoever,
whomsoever
or
whichever

} { *chichesta,*
chicchessta
chiunque
qualunque
qualunque

each, or
every one

} { *ciascuno . . . ciascuna*
ciascheduno . . . ciascheduna
caduno . . . caduna

whatever,
whatsoever,
or
whichever

} { *qualunque*
qualunque
qualsivoglia
qualsissia
qual che
che che

both

} { *ambo*
ambe
ambi
ambeduo
ambedue
ambedui
amendue
amenduni,
tutti e due . . . tutte e due. Fem.

} *Masc. and Fem.*

CHAPTER VIII.

ETYMOLOGY OF ADJECTIVES.

47. WHAT we have to learn in the Etymology of this part of speech, is, first, the change of form to which it is liable in order to express gender and number; and, then, the way in which the *degrees* of Adjectives are expressed, which degrees are, as in English, three in number, namely, the *Positive*, the *Comparative*, and the *Superlative*.

48. GENDER. This is a very simple matter. All Adjectives in Italian terminate in one or other of the vowels *o* and *e*; with a very few exceptions.

Rule 1.—The Adjectives ending in *o* change their termination to *a* to express the feminine gender; as, l'uomo *vecchio*, the old man, la donna *vecchia*, the old woman.

Rule 2.—The Adjectives ending in *e* are the same in both genders, and undergo no change to distinguish the masculine from the feminine; as l'uomo *laudévole*, the praiseworthy man, la donna *laudévole*, the praiseworthy woman.

49. NUMBER. The Number, also, is very simple, and is agreeable to the rules relating to nouns.

Rule 1.—All Adjectives ending in *o* have four terminations; two for the singular and two for the plural: the singular is in *o*, for the masculine, and in *a*, for the feminine; the plural is in *i*, for the masculine, and in *e*, for the feminine; as, l'uomo *ricco*, the rich man; la donna *ricca*, the rich woman; gli uomini *ricchi*, the rich men; le donne *ricche*, the rich women.

Rule 2.—All Adjectives ending in *e* have two terminations; one for the singular and one for the plural: the singular in *e*, for both masculine and feminine, and the plural in *i*, for both masculine and feminine; as, l'uomo *laudévole*, the praise-

worthy man; la donna *laudévole*, the praiseworthy woman; gli uomini *laudévoli*, the praise worthy men; le donne *laudévoli*, the praiseworthy women.

50. Though Adjectives are, as respects their terminations, almost the same as nouns, it must be observed that, whenever the Adjective ends in *ia* for the singular feminine, it must always make *ie* for the plural feminine. Thus, *vecchio*, old, which makes *vecchio*, for the masculine singular, *vecchi*, for the masculine plural, and *vecchia* for the feminine singular, must make *vecchie* for the feminine plural, and not *vecche*. So *malvagio*, wicked, must be *malvagio*, *malvagi*, *malvagia*, *malvagie*; and not *malvage*, in the feminine plural. At Paragraph 28. I have observed, that the nouns ending in *ia* in the singular, generally change *ia* to *e* in the forming of their plurals: but, with Adjectives in *ia* it is never the *e* alone, but always *ie*, in the plural.

The plural Adjectives *sundry*, *divers*, *several*, are expressed by *parecchi*, for the masculine, and by *parecchie* for the feminine gender; as *parecchi* uomini, several men; *parecchie* donne, several women. The Adjective *qualche*, *some* or *any*, never changes its termination to denote gender or number, and it can be used only with nouns in the *singular* number. The Adjective *ogni*, *every* or *each*, does, also, always remain the same in both genders: as, *ogni* uomo, every man; *ogni* donna, every woman. And *assai*, *many*, *much*, or *a good many*, never changes to denote either gender or number; as, *assai* vino, much wine, *assai* uomini, many men, *assai* felicità, much happiness, *assai* volte, many times. The words *pari*, *equal*, *alike*, or *even*, and *dispari*, *unequal*, *unlike*, or *uneven*, have only the one termination in *i*, though they are applied both in the singular and plural number, as well as in both genders; as *pari* numero, equal number, *pari* numeri, equal numbers, *pari* età, equal age, *pari* età, equal ages; *dispari* numero, unequal number, *dispari* numeri, unequal numbers, *dispari* età, unequal age, *dispari* età unequal ages.

51. The Adjectives of *Number*, and those of *Numerical Order*, are as in the two following lists. Of those of the former list, it is only *uno* that makes any change in its termination to denote gender; it must be, *uno* stato, one state, and *una* casa, one

house, the first noun being of the masculine, the latter of the feminine gender. To express *one by one*, *two by two*, the Italians say, *uno, ad uno*, and *due a due*; or, *ad uno ad uno*, "a due a due"; and, *uno* must, in this case, always agree in gender, by its termination, with the person or thing that it relates to; as, *Vid'io cascar li tre ad uno ad uno*, I saw the three (my sons) fall one by one: *DAN. IN. Narro tutte le mie fatiche ad una ad una*, I relate all my troubles one by one: *PET. S.* None of the others in this first list make any change to express gender. The Adjectives of the second list are subject to all the variations of other adjectives ending in *o*. So we must say, *il primo giorno*, the first day; *i primi giorni*, the first days; *la prima volta*, the first time, *le prime volte*, the first times; and so on, with *secondo, terzo*, &c.

Adjectives of Number.

1 uno, una, or un, un'	23 venti-tre
2 due, dui, duo, or duoi	24 venti-quattro
3 tre	25 venti-cinque
4 quattro	26 venti-sei
5 cinque	27 venti-sette
6 sei	28 vent' otto
7 sette	29 venti-nove
8 otto	30 trenta
9 nove	31 trent' uno
10 diéci	40 quaranta
11 úndici	41 quarant' uno
12 dódici	50 cinquanta
13 trédici	51 cinquant' uno
14 quattórdici	60 sessanta
15 quíndici	61 sessant' uno
16 sédici	70 settanta
17 diciassette	80 ottanta
18 diciotto	90 novanta
19 diciannóve	100 cento
20 venti	101 cent' uno
21 vent' uno	102 cento-due
22 venti-due	200 dugento

300	trecento	2,000	due mila
400	quattrocento	3,000	tre mila
500	cinquecento	4,000	quattro mila
600	seicento	5,000	cinque mila
700	settecento	1,000,000	un milione, or miglione
800	ottocento	2,000,000	due milioni, or miglioni, &c. &c.
900	novecento		
1,000	mille		

Adjectives of Numerical Order.

1st	primo	23d	ventesimo terzo
2d	secóndo	24th	ventesimo quarto
3d	terzo	25th	ventesimo quinto
4th	quarto	26th	ventesimo sesto
5th	quinto	27th	ventesimo settimo
6th	sesto	28th	ventesimo ottavo
7th	settimo	29th	ventesimo nono
8th	ottavo	30th	trentesimo
9th	nono	40th	quarantesimo
10th	decimo	50th	cinquantesimo
11th	undecimo	60th	sessantesimo
12th	duodecimo	70th	settantesimo
13th	tredecimesimo	80th	ottantesimo
14th	decimoquarto	90th	novantesimo
15th	decimoquinto	190th	centesimo
16th	decimosesto	200th	dugentesimo
17th	decimosettimo	300th	trecentesimo
18th	decimottavo	400th	quattrocentesimo
19th	decimonono	500th	cinquecentesimo
20th	ventesimo	600th	secentesimo,
21st	ventesimo primo	1,000th	millesimo, &c. &c.
22d	ventesimo secondo		

52. Besides these there are a few words, expressing number, which are generally considered as Adjectives, but which are rather *Nouns* than Adjectives: as *un pajo*, or *un paro*, a couple, or pair, *una dozzina*, a dozen, *una mezza dozzina*, half a dozen, *una ventina*, a score, *una decina*, half a score, *due*

decine, two half scores, *una quarantina*, two scores, *una trentina*, the number of thirty, *un centinajo*, the number of a hundred, *un miglïajo*, the number of a thousand; and a few others such like.

Of the Degrees of Adjectives.

53. The Adjective is said to be in the *Positive* degree, when it expresses a quality or characteristic of the person or thing that it is applied to, without having reference to any other person or thing; and thus it is distinguished from the other two *degrees*, in both of which the Adjective represents the person or thing that it is applied to as being *compared with* or as *exceeding*, in some way, some other person or thing. The word *positive*, as a grammatical term, means *independent* or *subsisting of itself*. Thus, when I say, Thomas is *wise*, the Adjective *wise* is in the *Positive* degree, and has no reference to any other person than Thomas: when I say, Thomas is *wiser* than William, the Adjective is in the *Comparative* degree, because, as is obvious, it represents one person as being compared with another: when I say, Thomas is the *wisest*, the Adjective is in the *Superlative* degree.

54. While our Adjectives never change, as the Adjectives in Italian do, to express *gender* or *number*, they do, as we all know, change their ending to express the *degrees*. So, while the word *wise*, for example, serves in both genders and numbers, to express the positive degree, it changes to *wiser* and *wisest* to express the other degrees. Now, the Adjectives in Italian, while they must change to express *gender* and *number*, never do, excepting in a very few instances, make any change in their endings to express degree. We have two ways of speaking; we say *wiser*, or *more wise*, to express *amplification* in comparison, and *wisest* or *most wise*, to express the Adjective idea in the *superlative*; and, to express comparative *diminution*, we say *less wise*, and the like. But the Italians have not, excepting in the following Adjectives, any thing like the English terminations in *er* and *est* in their language. The Italian even here, indeed, is quite different from the English; for the words *migliore*, &c., that express the comparative and superlative

degrees, are altogether different words from those in the Positive degree.

POSITIVE.	COMPARATIVE.
<i>buono</i> , good	<i>migliore</i> , better
<i>cattivo</i> , bad	<i>peggiore</i> , worse
<i>piccolo</i> , small	<i>minore</i> , smaller
<i>grande</i> , great	<i>maggiore</i> , greater

SUPERLATIVE.

il migliore, the best
il peggiore, the worst
il minore, or *menomo*, the smallest
il maggiore, the greatest

Now, the general rule in the Italian, excepting the above instances, is, that, in order to express the *comparative* degree, we must use the word *più*, more, which is an Adverb, and which, along with some others that will be mentioned in Syntax, serves to express comparison ; and that, to express the *superlative* degree, we must use the *definite article* and the word *più* : so we must say, in the comparative, *egli è più valoroso*, he is more brave, or braver ; *ella è più bella*, she is more handsome, or handsomer ; *gli uomini sono più valorosi*, the men are more brave, or braver ; *le donne sono più belle*, the women are more handsome, or handsomer : and, in the superlative, *egli è il più valoroso*, he is the most brave, or bravest ; *ella è la più bella*, she is the most handsome, or handsomest ; *questi uomini sono i più valorosi*, these men are the most brave, or bravest ; *queste donne sono le più belle*, these women are the most handsome, or handsomest. Observe, that we may also say, *più cattivo*, worse, *più piccolo*, smaller, and *più grande*, greater, in the comparative degree, as well as *peggiore*, *minore*, *maggiore* ; and we may say *il più cattivo*, the worst, and *il più piccolo*, the smallest, in the superlative degree. But, to say *più buono*, more good, or *il più buono*, the most good, is not correct. The word *meglio*, means better, and the word *peggio* means worse ; but these words are used as Adverbs, and not as Adjectives, and never change their terminations to express either gender or number.

In order to express the sense of our word *very*, as we use it with Adjectives, the Adjectives in Italian have a separate sort

of termination, and this is derived from the Latin. In forming this termination, the Adjective drops its final vowel, and takes *issimo* in its place; thus, *dotto*, learned, makes *dottissimo*, to express *very learned*; *piacevole*, pleasant, makes *piacevolissimo*, to express *very pleasant*. In these Adjectives expressing the sense of *very*, the variations of termination to express gender and number must be just according to the rules before given. The following are examples:

SINGULAR. PLURAL.

Masc. <i>bello</i> , handsome,	<i>bellissimo, bellissimi,</i>	} very handsome
Fem. <i>bella</i> , handsome,	<i>bellissima, bellissime,</i>	
Masc. <i>brutto</i> , ugly,	<i>bruttissimo, bruttissimi,</i>	} very ugly
Fem. <i>brutta</i> , ugly,	<i>bruttissima, bruttissime,</i>	
Masc. <i>grande</i> , great,	<i>grandissimo, grandissimi,</i>	} very great
Fem. <i>grande</i> , great,	<i>grandissima, grandissime,</i>	
Masc. <i>felice</i> , happy,	<i>felicissimo, felicissimi,</i>	} very happy
Fem. <i>felice</i> , happy,	<i>felicissima, felicissime,</i>	

When the Adjectives end in *co* or *go*, the termination to express the *very* must have an *h* in place of the final *o*; as, *bianco*, white, which must be *bianchissimo*, very white, and *lungo*, long, which must be *lungchissimo*, very long. The Adjectives *integro*, just, *salubre*, healthful, *celebre* celebrated, make their termination of this kind in *errimo*: *integerrimo*, very just, *saluberrimo* very healthful, *celeberrimo*, very celebrated. The words *very good* are expressed by *ottimo* or *buonissimo*, *very bad* by *pessimo*, *very great* by *massimo*, and *very little* by *minimo* or *piccolissimo*. It is not necessary for the Adjective to take this form in order to express the superlative degree; for the same idea is expressed, also, by the Adjective in its original form accompanied by the Adverb *molto*, which means *much* or *very*; as *il cavallo è molto bello*, the horse is *very handsome*; *la casa è molto bianca*, the house is *very white*; instead of, *bellissimo, bianchissimo*.

CHAPTER IX.

OF AUGMENTATIVES AND DIMINUTIVES.

55. THERE are a great number of words, belonging to the classes of Nouns and Adjectives, which come under one or the other of the above denominations. Such words are called *Augmentatives* and *Diminutives*, because, when nouns, they generally represent the person or thing as being extraordinarily large or small in size, and, when Adjectives, they generally represent the quality or characteristic of the person or thing as existing in a greater or a smaller degree. Thus, of *cappello*, a hat, are formed *cappellone* or *cappellaccio*, a great big hat, and *cappellétto* or *cappelluccio*, a little tiny hat; and of *semplice*, simple, is formed *semplicétto*, simple to a mean or foolish degree: of *sdegnoso*, disdainful, is formed *sdegnosétto*, somewhat disdainful, or disdainful in a slight degree.—BARRETTI, from whose Dictionary I have taken the greater part of the following examples, observes that “the general rule to distinguish the various significations of Augmentatives is, the terminations in *one* and *ona* indicate *bigness* and *stoutness*; in *otto* and *occio*, indicate a *compact and not displeasing bigness*. Those in *accio* and *azzo*, indicate *bigness as well as wickedness and contempt*. In *ame*, they increase indefinitely the number. Diminutives in *ino*, *etto*, *ello*, and *uccio*, denote *endearment as well as smallness*; in *uzzo*, *atto*, *iccio*, *icchio*, *úttola*, *ípola*, *úpola*, *uólo*, *onzóla*, *anzuólo*, indicate *despicable pettiness*; yet all these rules have exceptions “which nothing but good reading can teach.” The same author also says, that few Augmentatives and Diminutives are admitted in solemn style, and that the language would suffer no great loss if such words were *entirely superseded*: the latter of which observations is not, I think, by any means in good taste; for, though some of these words are merely ridiculous,

and many no other than vulgar sorts of expression; nevertheless, a great many of them are of much force, and their use often gives a singular grace to the Italian language. EXAMPLES :

Of Nouns Argumentative and Diminutive.

FORMED :	
from <i>uomo</i> , a man	<ul style="list-style-type: none"> <i>omaccio</i>, a tall and clumsy man <i>omaccione</i>, a very bulky and clumsy man <i>uominaccio</i>, a very clumsy, worthless fellow <i>umacchino</i>, a little active, or impertinent, fellow <i>omicciuolo</i>, a puny little fellow <i>omicciattolo</i>, a despicable little chap
from <i>donna</i> , a woman	<ul style="list-style-type: none"> <i>donnone</i>, a stout, or masculine, woman <i>donnaccia</i>, an impudent wench <i>donnetta</i>, a puny, or insignificant, woman <i>donnicciuolo</i>, a little contemptible woman <i>donnicina</i>, a pretty little woman
from <i>casa</i> , a house	<ul style="list-style-type: none"> <i>casone</i>, a very large house <i>casaccia</i>, a large, ill-contrived house <i>casolaraccia</i>, a large house falling into decay <i>casotta</i>, a snug house <i>casella</i>, a little, poor house <i>casuzza</i>, a poor, small, contemptible house <i>casina</i>, a very small house <i>casellina</i>, } a pretty, snug house <i>casettina</i>, }
from <i>lepre</i> , a hare	<ul style="list-style-type: none"> <i>lepraccia</i>, a very old hare <i>leprone</i>, a young fat hare <i>leprettina</i>, } a very small hare. <i>leprottina</i>, }
from <i>acqua</i> , water	<ul style="list-style-type: none"> <i>acquaccia</i>, bad water, or a large shower <i>acquetta</i>, a small stream <i>acquerella</i>, a very small stream
from <i>lupo</i> , a wolf	<ul style="list-style-type: none"> <i>lupone</i>, a large wolf <i>lupaccio</i>, a large, fierce wolf <i>lupacchino</i>, a wolf's whelp
from <i>libro</i> , a book	<ul style="list-style-type: none"> <i>librone</i>, a large book <i>libretto</i>, a little book <i>libriccino</i>, } a very little book <i>libricciuolo</i>, }
from <i>gente</i> , people, or folks	<ul style="list-style-type: none"> <i>gentaccia</i>, despicable people <i>gentaglia</i>, a rabble, mob <i>gentagliaccia</i>, wretches, fit for any thing that is bad <i>gentucciaccia</i>, very despicable people

from <i>médico</i> , a physician	{ <i>medicinzolo</i> , a puny, despicable physician <i>medicastro</i> , a quack
from <i>dottóre</i> , a doctor	{ <i>dottoricchio</i> , a young, pert, and little doctor
from <i>báclo</i> , a kiss	{ <i>baciólzo</i> , a cordial, smacking kiss
from <i>príncipe</i> , a prince	{ <i>principino</i> , a little, or young, prince <i>principina</i> , a little, or young, princess
from <i>póvero</i> , <i>póvera</i> , a poor person.	{ <i>poverino</i> , <i>poverétto</i> , } a poor, good, honest man <i>poveréllo</i> , { <i>poverina</i> , <i>poverétta</i> , } a poor, good, honest woman <i>poverélla</i> ,
from <i>vecchio</i> , <i>vecchia</i> , an old person	{ <i>vecchino</i> , <i>vecchiétto</i> , } a poor, good old man <i>vecchieréllo</i> , { <i>vecchina</i> , <i>vecchiétta</i> , } a poor, good old woman <i>vecchierélla</i> ,
from <i>strada</i> , a street	{ <i>stradone</i> , a great street
from <i>porta</i> , a door	{ <i>portone</i> , a great door
from <i>filósofo</i> , a philosopher	{ <i>filosofastro</i> , a smattering philosopher
from <i>fanciullo</i> a child	{ <i>fanciullino</i> , <i>fanciullétta</i> , } a little child
from <i>femmine</i> , a woman	{ <i>femminétta</i> , <i>femminélla</i> , } a little woman
from <i>giovane</i> , a young man or woman	{ <i>giovinétto</i> , <i>giovanótto</i> , } a little youth <i>giovincéllo</i> , { <i>giovinélla</i> , <i>giovincélla</i> , } a little lass
from <i>mano</i> , a hand	{ <i>manino</i> , <i>manina</i> , } a pretty little hand
from <i>naso</i> , a nose	{ <i>nasone</i> , a great nose

Of Adjectives Augmentative and Diminutive.

FORMED :

from <i>ribaldo</i> , iniquitous	{ <i>ribaldone</i> , grossly iniquitous <i>ribaldéllo</i> , petty in iniquity for want of brains
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from <i>abbruciato</i> , burned	{ <i>abbruciaticcio</i> , singed, or superficially burned <i>abbruciacchiato</i> , a little burned, here or there
from <i>giovine</i> , young	} <i>giovinito</i> , very young
from <i>piccolo</i> , little	{ <i>piccolino</i> , } very little <i>picciolino</i> , }
from <i>sordo</i> , deaf	<i>sordastro</i> , deafish, or a little deaf
from <i>stracco</i> , tired	} <i>stracchiaccio</i> , a little tired
from <i>giallo</i> , yellow	{ <i>giallétto</i> , } <i>giallino</i> , } a little yellow, or yellowish <i>gialluccio</i> , }
from <i>bianco</i> , white	{ <i>bianchétto</i> , } <i>bianchino</i> , } a little white, or whitish <i>biancuccio</i> , }
from <i>alto</i> , high	{ <i>altétto</i> , } <i>alteréllo</i> , } a little high, or highish
from <i>amaro</i> , bitter	} <i>amariccio</i> , a little bitter, or bitterish
from <i>rosso</i> , red	{ <i>rossiccio</i> , } <i>rossigno</i> , } a little red, or reddish
from <i>superbo</i> , proud	} <i>superbbone</i> , very proud
from <i>grosso</i> , stout, or fat	{ <i>grossiccio</i> , } <i>grossotto</i> , } pretty stout or fat
from <i>bello</i> , beautiful	{ <i>bellone</i> , } very beautiful <i>bellino</i> , } beautiful with prettiness
from <i>grande</i> , tall, or big	{ <i>grandaccio</i> , disproportionably big, or tall <i>grandétto</i> , } <i>grandotto</i> , } a little tall, big, or stout <i>grandicéllo</i> , }

CHAPTER IX.

Etymology of Verbs.

56. THERE are eight things to be considered in the Verb ; namely : the *Conjugation* ; the *Mode* ; the *Time* ; the *Number* ; the *Person* ; the *Participle* ; the *Sort* of the Verb, or, as some call it, the *Gender* ; and the *Government*.—What we have to attend to, in the *Etymology* of this Part of Speech, is the *Conjugation*. For all other matters relating to the Verb, see *Paragraph* 181.

57. The word *conjugation* means *an uniting or a joining together*. It is derived from the Latin words *con*, with or together, and *jugum*, a yoke ; and, in Latin, the verb *conjugo*, from which comes our verb to *conjugate*, means, to *unite*, or *join together*, or, more literally, to *yoke together*. This word, then, as a grammatical term, means, to join together, or to connect all under one view, and in their proper order, the various changes in form of a verb. The same term might be employed, also, in speaking of Nouns, Pronouns, and Adjectives ; since all these Parts of Speech are subject to a change in their endings : but the changes of these are sufficiently distinguished by the terms *gender*, *number*, and *case*. It will be seen, in a minute, how important a thing it is to attend to the *conjugation* of the verbs in Italian ; because, in that language,

as is the case in most foreign languages, the changes are so much more numerous than they are in our verbs. Thus, in our verb to *love*, for example, there are but these four variations, *love, loves, loving, loved*; while in Italian, *amare*, to love, changes to *amo, ami, ama, amiamo, amate, amano, amava, amai, amerò, amerai, amassi, amando, amato*, &c.

58. There are THREE CONJUGATIONS of verbs in the Italian language. And the verbs are said to belong to the *first*, to the *second*, or to the *third* conjugation, according as they end in the Infinitive Mode, which they all do in one or other of these ways, in *are*, in *ere*, or in *ire*.

The 1st Conjugation : as, { *AMARE*, *PARLARE*, *ANDARE*,
 to love. *to speak.* *to go.*

The 2d Conjugation: as, { *CRÉDERE*, *VÉNDERE*, *LÉGGERE*,
 to believe. *to sell.* *to read.*

The 3d Conjugation : as, { *SENTÍRE*, *SERVÍRE*, *VENÍRE*,
 to feel. *to serve.* *to come.*

In pronouncing the Infinitives, the accent is, in the *first* conjugation, always on the *a* which precedes the final *re*, as in the above examples; and in the *third* conjugation, the accent is always on the *i* which precedes the final *re*, as in the above examples; but, in the *second* conjugation, the accent is always on the last syllable but one that precedes the final *re*, as in the above examples. To this latter rule, however, the following *twenty-two* verbs are exceptions; and these verbs have the accent on the *e* which precedes the final *re*.

avére, to have

cadére, to fall

calére, to care

capére, to hold

dolére, to pain

dovére, to owe

giacére, to lie down

godére, to rejoice

potére, to be able

rimanére, to remain

sapére, to know

sedére, to sit

solére, to be accustomed

tacére, to be silent

tenére, to hold

temére, to fear

parére, to appear*piacére*, to please*persuadére*, to persuade*valére*, to be worth*védere*, to see*volére*, to be willing

Those verbs which are *compounds* of any of the above twenty-two, are pronounced in the same way; as :

accadére, to happen*antivedére*, to foresee*apparére*, to appear*compiacére*, to comply with*contenére*, to contain*decadére*, to decline*disparére*, to disappear*dispiacére*, to displease*dissuadére*, to dissuade*disvolére*, to be unwilling*equivalére*, to be of equal worth*mantenére*, to maintain*ottenére*, to obtain*prevalére*, to prevail*possedére*, to possess*presedére*, to preside*riavére*, to have again*ricadére*, to fall again*risapére*, to know by report*risedére*, to reside*ritenére*, to retain*rivedére*, to see again*rivolére*, to wish again*soggiacére*, to succumb*sostenére*, to sustain*travedére*, to see double

59. A verb is said to be *regular* or *irregular* in its conjugation. It is *regular*, when it corresponds, throughout all its changes, with other verbs which are considered as models of one or other of the conjugations; it is *irregular*, when it does not entirely correspond with, but differs from, those which are the models. Thus, if we consider *amére*, to love, as a model of the first conjugation, we find *parlére*, to speak, perfectly regular, because it agrees with *amére* in making all its endings the same as those of the model: it is *io ámo*, I love, *tu ámi*, thou lovest, *egli áma*, he loves; and *io párlo*, I speak, *tu párli*, thou speakest, *egli párla*, he speaks; and so on throughout the changes of the model and of the verb that agrees with it. The same with *crédere*, to believe, taking that as a model of the second conjugation, and *véndere*, to sell as a verb agreeing with it; and the same with *sentére*, to feel, taking that as a model

of the third conjugation, and *servire*, to serve, as a verb agreeing with it. But, if we take *andare*, to go, *leggere*, to read, *venire*, to come, we shall find that these are instances of verbs *irregular*, and that they, in more or less of their changes, differ from *amare*, *credere*, and *sentire*. For example, *andare*, in the Present Time of its Indicative mode, makes *io vado* or *vo*, I go, *tu vai*, thou goest, *egli va*, he goes; and not *io ando*, *tu andi*, *egli anda*, which would make it agree with *amare*: in the same way *leggere*, in the Past Perfect of its Indicative Mode, makes *io lessi*, I read; and not *io leggei*, which would make it agree with *credere*: in the same way *venire*, in the Past Perfect of its Indicative Mode, makes *io venni*, I came; and not *io venii*, which would make it agree with *sentire*.

60. Thus we see, first, what it is to *conjugate* verbs; and, secondly, in what consists the *regularity* or *irregularity* of verbs. The only thing that remains to be done, in the third place, is, to give an example of a regular verb of each conjugation, with all its changes, from beginning to end; and to give, besides, some examples of the irregular verbs of each conjugation, showing how these latter differ in their changes from the regular verbs.

61. There are many matters, in treating of which thoroughly, it is impossible to be at once *clear* and *concise*; and the irregularity in the forms of Italian verbs is one of such matters. There are a great many irregularities and niceties of variation to be attended to: there are the ancient manners of spelling; there are the manners of spelling peculiar to the poets; there are, also, some manners of spelling which are considered as erroneous, or merely vulgar. I should wish what I have to say on the Etymology of Verbs to be both *clear* and *concise*; and, therefore, I shall not undertake to give any explanations as to such variations as are called *ancient*, *poetical*, or *vulgar*. For those who wish to learn the matter superficially, to study the contents of the present Chapter will be even more than sufficient; and for those whose object it may be to have a perfect knowledge of all that belongs to the irregularities and variations of the verbs, the best thing I can do is to recommend the use of a book called

“ *Dizionario Critico de' verbi Italiani* ” (a Critical Dictionary of the Italian verbs), in which will be found noticed all the changes of every kind that Italian verbs can be subject to, and which has, at the end, an alphabetical list of all the irregular verbs in the language. This work, which is by Professor MASTROFINI, is the most complete thing of its kind that I have met with. By recommending this book to the learner, I think that I shall be rendering him more service than I should be by attempting to treat at length of a subject, which, to have full justice done it, necessarily requires a great deal more room than can be devoted to it in a merely elementary work like my own.

62. I now proceed to give examples of the three *Regular Conjugations*; and I shall take, as *models*, the three verbs before mentioned, in *Paragraphs* 58 and 59, *amére*, *crédere*, and *sentíre*. But I shall, before conjugating these three, give the conjugations of the verbs *avére*, to have, and *éssere*, to be. These, though both *irregular*, are, by most grammarians, given as the first two to be learned; because, they are what are called *auxiliary* verbs; and they are so called, from the peculiar office they have as *assistants* in forming the compound times of other verbs. Thus, *io ho amáto*, I have loved, *io sono amáto*, I am loved: here the *ho*, I have, and the *sono*, I am, serve as *auxiliaries* or *assistants* to the verb *amére*. These two verbs, as relates to their *auxiliary* capacity, will require strict attention when we come to *Syntax*. (See *Paragraph* 269.) The ten following pages will contain the conjugations, at full length, of these five verbs; that is, first, the two auxiliaries *avére* and *éssere*, and, then, the three models of the regular verbs, *amére*, *crédere*, and *sentíre*. On the one page (that to the left) will be placed all the changes in its *simple form* that the verb is subject to: and on the opposite page will be shown all the changes that the verb can undergo as compounded with the auxiliary, and the variety of termination to which the *Participles* are liable. The page following these ten pages of conjugations will contain a TABLE, which will exhibit, in one view, the simple forms of all the *three regular conjugations* as compared with one another.

63. It will be perceived, that the compounds of the verb *éssere* are found by the assistance of *éssere* itself, and not, in accordance with our language, by that of *avére*. So that, while we say, *I have been, I had been, &c.* the Italians say, literally, *I am been, I was been, &c.*

CONJUGATION OF THE AUXILIARY *AVÉRE*.

INFINITIVE MODE.

Avére || To have.

INDICATIVE MODE.

Present Time.

<i>io ho</i>	|	I have	||	<i>noi abbiamo</i>	|	we have
<i>tu hai</i>	|	thou hast	||	<i>voi avete</i>	|	you have
<i>egli ha</i>	|	he has	||	<i>eglino hanno</i>	|	they have

Past Imperfect Time.

<i>io aveva</i>	|	I had	||	<i>noi avevamo</i>	|	we had
<i>tu avevi</i>	|	thou hadst	||	<i>voi avevate</i>	|	you had
<i>egli aveva</i>	|	he had	||	<i>eglino avevano</i>	|	they had

Past Perfect Time.

<i>io ebbi</i>	|	I had	||	<i>noi avemmo</i>	|	we had
<i>tu avesti</i>	|	thou hadst	||	<i>voi aveste</i>	|	you had
<i>egli ebbe</i>	|	he had	||	<i>eglino ebbero</i>	|	they had

Future Time.

<i>io avrò</i>	|	I shall have	||	<i>noi avremo</i>	|	we shall have
<i>tu avrai</i>	|	thou shalt have	||	<i>voi avrete</i>	|	you shall have
<i>egli avrà</i>	|	he shall have	||	<i>eglino avranno</i>	|	they shall have

SUBJUNCTIVE MODE.

Present Time.

<i>io abbia</i>	|	I may have	||	<i>noi abbiamo</i>	|	we may have
<i>tu abbia, or abbia</i>	|	thou mayest have	||	<i>voi abbiate</i>	|	you may have
<i>egli abbia</i>	|	he may have	||	<i>eglino abbiano</i>	|	they may have

Past Time.

<i>io avessi</i>	|	I might have	||	<i>noi avessimo</i>	|	we might have
<i>tu avessi</i>	|	thou mightest have	||	<i>voi aveste</i>	|	you might have
<i>egli avesse</i>	|	he might have	||	<i>eglino avessero</i>	|	they might have

CONDITIONAL MODE.

<i>io avrei</i>	|	I should have	||	<i>noi avremmo</i>	|	we should have
<i>tu avresti</i>	|	thou shouldest have	||	<i>voi avreste</i>	|	you should have
<i>egli avrebbe</i>	|	he should have	||	<i>eglino avrebbero</i>	|	they should have

IMPERATIVE MODE.

<i>abbi</i>	|	have	||	<i>abbiamo</i>	|	let us have
<i>abbia</i>	|	let him have	||	<i>abbiate</i>	|	have
			||	<i>abbiano</i>	|	let them have

PARTICIPLES ACTIVE.

avendo } having
avente

PARTICIPLE PASSIVE.

|| *avuto* | had

COMPOUNDS OF THE AUXILIARY *AVÈRE*.

INFINITIVE MODE.

Avère avùto || To have had.

INDICATIVE MODE.

Present Time.

<i>io ho avùto</i>	I have had	<i>noi abbiamo avùto</i>	we have had
<i>tu hai avùto</i>	thou hast had	<i>voi avete avùto</i>	you have had
<i>egli ha avùto</i>	he has had	<i>èglio hanno avùto</i>	they have had

Past Imperfect Time.

<i>io avèva avùto</i>	I had had	<i>noi avevamo avùto</i>	we had had
<i>tu avèvi avùto</i>	thou hadst had	<i>voi avevate avùto</i>	you had had
<i>egli avèva avùto</i>	he had had	<i>èglio avevano avùto</i>	they had had

Past Perfect Time.

<i>io ebbi avùto</i>	I had had	<i>noi avèmmo avùto</i>	we had had
<i>tu avèsti avùto</i>	thou hadst had	<i>voi aveste avùto</i>	you had had
<i>egli ebbe avùto</i>	he had had	<i>èglio ebbero avùto</i>	they had had

Future Time.

<i>io avrò avùto</i>	I shall have had	<i>noi avremo avùto</i>	we shall have had
<i>tu avrai avùto</i>	thou shalt have had	<i>voi avrete avùto</i>	you shall have had
<i>egli avrà avùto</i>	he shall have had	<i>èglio avranno avùto</i>	they shall have had

SUBJUNCTIVE MODE.

Present Time.

<i>io abbia avùto</i>	I may have had	<i>noi abbiamo avùto</i>	we may have had
<i>tu abbi avùto</i>	thou mayest have had	<i>voi abbiate avùto</i>	you may have had
<i>egli abbia avùto</i>	he may have had	<i>èglio abbiano avùto</i>	they may have had

Past Time.

<i>io avèssi avùto</i>	I might have had	<i>noi avèssimo avùto</i>	we might have had
<i>tu avèssi avùto</i>	thou mightest have had	<i>voi aveste avùto</i>	you might have had
<i>egli avèsse avùto</i>	he might have had	<i>èglio avèssero avùto</i>	they might have had

CONDITIONAL MODE.

<i>io avrèi avùto</i>	I should have had	<i>noi avrèmmo avùto</i>	we should have had
<i>tu avrèsti avùto</i>	thou shouldst have had	<i>voi avreste avùto</i>	you should have had
<i>egli avrèbbe avùto</i>	he should have had	<i>èglio avrèbbero avùto</i>	they should have had

COMPOUND OF THE ACTIVE AND PASSIVE PARTICIPLES.

avèndo avùto || having hadThe Participle ending in *nte* has two terminations :

Sing. avènte
Plu. avènti } having

The Participle Passive has four terminations :

Masc. Fem.

Sing. avùto, avùta,
Plu. avùti, avùte, } had

CONJUGATION OF THE AUXILIARY *ÈSSERE*.

INFINITIVE MODE.

Èssere || To be

INDICATIVE MODE.

Present Time.

<i>io sono</i>	I am	<i>noi siamo</i>	we are
<i>tu sei</i>	thou art	<i>voi siete</i>	you are
<i>egli è</i>	he is	<i>egli sono</i>	they are

Past Imperfect Time.

<i>io era</i>	I was	<i>noi eravamo</i>	we were
<i>tu eri</i>	thou wast	<i>voi eravate</i>	you were
<i>egli era</i>	he was	<i>egli erano</i>	they were

Past Perfect Time.

<i>io fui</i>	I was	<i>noi fummo</i>	we were
<i>tu fosti</i>	thou wast	<i>voi foste</i>	you were
<i>egli fu</i>	he was	<i>egli furono</i>	they were

Future Time.

<i>io sarò</i>	I shall be	<i>noi saremo</i>	we shall be
<i>tu sarai</i>	thou shalt be	<i>voi sarete</i>	you shall be
<i>egli sarà</i>	he shall be	<i>egli saranno</i>	they shall be

SUBJUNCTIVE MODE.

Present Time.

<i>io sia</i>	I may be	<i>noi siamo</i>	we may be
<i>tu sii, or sia</i>	thou mayest be	<i>voi siate</i>	you may be
<i>egli sia</i>	he may be	<i>egli siano</i>	they may be

Past Time.

<i>io fossi</i>	I might be	<i>noi fossimo</i>	we might be
<i>tu fossi</i>	thou mightest be	<i>voi foste</i>	you might be
<i>egli fosse</i>	he might be	<i>egli fossero</i>	they might be

CONDITIONAL MODE.

<i>io sarei</i>	I should be	<i>noi saremmo</i>	we should be
<i>tu sarèsti</i>	thou shouldst be	<i>voi sarèste</i>	you should be
<i>egli sarèbbe</i>	he should be	<i>egli sarebbero</i>	they should be

IMPERATIVE MODE.

<i>sii, or sia</i>	be	<i>siamo</i>	let us be
<i>sia</i>	let him be	<i>siate</i>	be
		<i>siano</i>	let them be

PARTICIPLES ACTIVE.

essendo } being
essente }

PARTICIPLE PASSIVE.

stato | been

COMPOUNDS OF THE AUXILIARY *ÈSSERE*.

INFINITIVE MODE.

Èssere stàto || To have been.

INDICATIVE MODE.

Present Time.

<i>io sòno stàto</i>	I have been	<i>noi siàmo stàti</i>	we have been
<i>tu sèi stàto</i>	thou hast been	<i>voi siète stàti</i>	you have been
<i>egli è stàto</i>	he has been	<i>eglino sono stàti</i>	they have been

Past Imperfect Time.

<i>io era stàto</i>	I had been	<i>noi eravamo stàti</i>	we had been
<i>tu eri stàto</i>	thou hadst been	<i>voi eravate stàti</i>	you had been
<i>egli era stàto</i>	he had been	<i>eglino erano stàti</i>	they had been

Past Perfect Time.

<i>io fui stàto</i>	I had been	<i>noi fummo stàti</i>	we had been
<i>tu fosti stàto</i>	thou hadst been	<i>voi foste stàti</i>	you had been
<i>egli fu stàto</i>	he had been	<i>eglino furono stàti</i>	they had been

Future Time.

<i>io sarò stàto</i>	I shall have been	<i>noi saremo stàti</i>	we shall have been
<i>tu sarai stàto</i>	thou shalt have been	<i>voi sarete stàti</i>	you shall have been
<i>egli sarà stàto</i>	he shall have been	<i>eglino saranno stàti</i>	they shall have been

SUBJUNCTIVE MODE.

Present Time.

<i>io sia stàto</i>	I may have been	<i>noi siàmo stàti</i>	we may have been
<i>tu sii stàto</i>	thou mayest have been	<i>voi siate stàti</i>	you may have been
<i>egli sia stàto</i>	he may have been	<i>eglino siano stàti</i>	they may have been

Past Time.

<i>io fossi stàto</i>	I might have been	<i>noi fossimo stàti</i>	we might have been
<i>tu fossi stàto</i>	thou mightest have been	<i>voi foste stàti</i>	you might have been
<i>egli fosse stàto</i>	he might have been	<i>eglino fossero stàti</i>	they might have been

CONDITIONAL MODE.

<i>io sarèi stàto</i>	I should have been	<i>noi saremmo stàti</i>	we should have been
<i>tu sarèsti stàto</i>	thou shoulddest have been	<i>voi sareste stàti</i>	you should have been
<i>egli sarèbbe stàto</i>	he should have been	<i>eglino sarèbbero stàti</i>	they should have been

COMPOUND OF THE ACTIVE AND PASSIVE PARTICIPLES.

essèndo stàto || having beenThe Participle ending in *nte* has two terminations:

Sing. essènte } being
Plu. essènti }

The Participle Passive has four terminations:

Masc. Fem.
Sing. stàto stàta } been
Plu. stàti stàte }

EXAMPLE OF THE FIRST CONJUGATION.

INFINITIVE MODE.

Amare || To love.

INDICATIVE MODE.

Present Time.

<i>io amo</i>	I love	||	<i>noi amiamo</i>	we love
<i>tu ami</i>	thou lovest		<i>voi amate</i>	you love
<i>egli ama</i>	he loves		<i>eglino amano</i>	they love

Past Imperfect Time.

<i>io amava</i>	I loved	||	<i>noi amavamo</i>	we loved
<i>tu amavi</i>	thou lovedst		<i>voi amavate</i>	you loved
<i>egli amava</i>	he loved		<i>eglino amavano</i>	they loved

Past Perfect Time.

<i>io amai</i>	I loved	||	<i>noi amammo</i>	we loved
<i>tu amasti</i>	thou lovedst		<i>voi amaste</i>	you loved
<i>egli amò</i>	he loved		<i>eglino amarono</i>	they loved

Future Time.

<i>io amerò</i>	I shall love	||	<i>noi ameremo</i>	we shall love
<i>tu amerai</i>	thou shalt love		<i>voi amerete</i>	you shall love
<i>egli amerà</i>	he shall love		<i>eglino ameranno</i>	they shall love

SUBJUNCTIVE MODE.

Present Time.

<i>io ami</i>	I may love	||	<i>noi amiamo</i>	we may love
<i>tu ami</i>	thou mayest love		<i>voi amiate</i>	you may love
<i>egli ami</i>	he may love		<i>eglino amino</i>	they may love

Past Time.

<i>io amassi</i>	I might love	||	<i>noi amassimo</i>	we might love
<i>tu amassi</i>	thou mightest love		<i>voi amaste</i>	you might love
<i>egli amasse</i>	he might love		<i>eglino amassero</i>	they might love

CONDITIONAL MODE.

<i>io amerèi</i>	I should love	||	<i>noi ameremmo</i>	we should love
<i>tu amerèsti</i>	thou shouldst love		<i>voi amerèste</i>	you should love
<i>egli amerèbbe</i>	he should love		<i>eglino amerèbbero</i>	they should love

IMPERATIVE MODE.

<i>ama</i>	love	||	<i>amiamo</i>	let us love
<i>ami</i>	let him love		<i>amate</i>	love
			<i>amino</i>	let them love

PARTICIPLES ACTIVE.

amando } loving
amante }

PARTICIPLE PASSIVE.

|| *amato* | loved

COMPOUNDS OF THE VERB *AMÁRE*.

INFINITIVE MODE.

Avére amáto || To have loved

INDICATIVE MODE.

Present Time.

<i>io ho amáto</i>	I have loved	<i>noi abbiamo amáto</i>	we have loved
<i>tu hai amáto</i>	thou hast loved	<i>voi avete amáto</i>	you have loved
<i>egli ha amáto</i>	he has loved	<i>eglino hanno amáto</i>	they have loved

Past Imperfect Time.

<i>io avéva amáto</i>	I had loved	<i>noi avevamo amáto</i>	we had loved
<i>tu avévi amáto</i>	thou hadst loved	<i>voi avevate amáto</i>	you had loved
<i>egli avéva amáto</i>	he had loved	<i>eglino avévano amáto</i>	they had loved

Past Perfect Time.

<i>io ebbi amáto</i>	I had loved	<i>noi avémmo amáto</i>	we had loved
<i>tu avésti amáto</i>	thou hadst loved	<i>voi avéste amáto</i>	you had loved
<i>egli ebbe amáto</i>	he had loved	<i>eglino ebbero amáto</i>	they had loved

Future Time.

<i>io avrò amáto</i>	I shall have loved	<i>noi avrémo amáto</i>	we shall have loved
<i>tu avrái amáto</i>	thou shalt have loved	<i>voi avréte amáto</i>	you shall have loved
<i>egli avrà amáto</i>	he shall have loved	<i>eglino avranno amáto</i>	they shall have loved

SUBJUNCTIVE MODE.

Present Time.

<i>io abbia amáto</i>	I may have loved	<i>noi abbiamo amáto</i>	we may have loved
<i>tu abbia amáto</i>	thou mayest have loved	<i>voi abbiate amáto</i>	you may have loved
<i>egli abbia amáto</i>	he may have loved	<i>eglino abbiano amáto</i>	they may have loved

Past Time.

<i>io avessi amáto</i>	I might have loved	<i>noi avéssimo amáto</i>	we might have loved
<i>tu avessi amáto</i>	thou mightest have loved	<i>voi avéste amáto</i>	you might have loved
<i>egli avésse amáto</i>	he might have loved	<i>eglino avéssero amáto</i>	they might have loved

CONDITIONAL MODE.

<i>io avrei amáto</i>	I should have loved	<i>noi avrémmo amáto</i>	we should have loved
<i>tu avrésti amáto</i>	thou shouldst have loved	<i>voi avréste amáto</i>	you should have loved
<i>egli avrébbe amáto</i>	he should have loved	<i>eglino avrébbero amáto</i>	they should have loved

COMPOUND OF THE ACTIVE AND PASSIVE PARTICIPLES.

avéndo amáto || having lovedThe Participle ending in *nte* has two terminations :

Sing. amante } loving
Plu. amanti }

The Participle Passive has four terminations :

Masc. Fem.
Sing. amáto, amáta, } loved
Plu. amáti, amáte, }

EXAMPLE OF THE SECOND CONJUGATION.

INFINITIVE MODE.

Crédere || To believe.

INDICATIVE MODE.

Present Time.

<i>io crédo</i>	I believe	<i>noi crediamo</i>	we believe
<i>tu credi</i>	thou believest	<i>voi credete</i>	you believe
<i>egli crede</i>	he believes	<i>èglio credono</i>	they believe

Past Imperfect Time.

<i>io credéva</i>	I believed	<i>noi credevamo</i>	we believed
<i>tu credévi</i>	thou believedst	<i>voi credevate</i>	you believed
<i>egli credéva</i>	he believed	<i>èglio credevano</i>	they believed

Past Perfect Time.

<i>io credèi</i>	I believed	<i>noi credémmo</i>	we believed
<i>tu credésti</i>	thou believedst	<i>voi credéste</i>	you believed
<i>egli credè</i>	he believed	<i>èglio credérono</i>	they believed

Future Time.

<i>io crederò</i>	I shall believe	<i>noi crederémo</i>	we shall believe
<i>tu crederái</i>	thou shalt believe	<i>voi crederéte</i>	you shall believe
<i>egli crederà</i>	he shall believe	<i>èglio crederánno</i>	they shall believe

SUBJUNCTIVE MODE.

Present Time.

<i>io creda</i>	I may believe	<i>noi crediamo</i>	we may believe
<i>tu creda</i>	thou mayest believe	<i>voi crediáte</i>	you may believe
<i>egli creda</i>	he may believe	<i>èglio credano</i>	they may believe

Past Time.

<i>io credéssi</i>	I might believe	<i>noi credéssimo</i>	we might believe
<i>tu credéssi</i>	thou mightest believe	<i>voi credéste</i>	you might believe
<i>egli credésse</i>	he might believe	<i>èglio credéssero</i>	they might believe

CONDITIONAL MODE.

<i>io crederéi</i>	I should believe	<i>noi crederémmo</i>	we should believe
<i>tu crederésti</i>	thou shouldst believe	<i>voi crederéste</i>	you should believe
<i>egli crederébbe</i>	he should believe	<i>èglio crederébbero</i>	they should believe

IMPERATIVE MODE.

<i>crédi</i>	believe	<i>crediamo</i>	let us believe
<i>créda</i>	let him believe	<i>credete</i>	believe
		<i>credano</i>	let them believe

PARTICIPLES ACTIVE.

credéndo } believing
credénte

PARTICIPLE PASSIVE.

credúto | believed

COMPOUNDS OF THE VERB *CRÉDERE*.

INFINITIVE MODE.

Avére credúto || to have believed

INDICATIVE MODE.

Present Time.

<i>io ho credúto</i>	I have believed	<i>noi abbiámo credúto</i>	we have believed
<i>tu hai credúto</i>	thou hast believed	<i>voi avéte credúto</i>	you have believed
<i>egli ha credúto</i>	he has believed	<i>églino hánno credúto</i>	they have believed

Past Imperfect Time.

<i>io avéva credúto</i>	I had believed	<i>noi avevámo credúto</i>	we had believed
<i>tu avévi credúto</i>	thou hadst believed	<i>voi aveváte credúto</i>	you had believed
<i>egli avéva credúto</i>	he had believed	<i>églino avévano credúto</i>	they had believed

Past Perfect Time.

<i>io ébbi credúto</i>	I had believed	<i>noi avémmo credúto</i>	we had believed
<i>tu avésti credúto</i>	thou hadst believed	<i>voi avéste credúto</i>	you had believed
<i>egli ebbe credúto</i>	he had believed	<i>églino ebbero credúto</i>	they had believed

Future Time.

<i>io avrò credúto</i>	I shall have believed	<i>noi avrémo credúto</i>	we shall have believed
<i>tu avrái credúto</i>	thou shalt have believed	<i>voi avréte credúto</i>	you shall have believed
<i>egli avrà credúto</i>	he shall have believed	<i>églino avránno credúto</i>	they shall have believed

SUBJUNCTIVE MODE.

Present Time.

<i>io ábbia credúto</i>	I may have believed	<i>noi abbiámo credúto</i>	we may have believed
<i>tu ábbi credúto</i>	thou mayest have believed	<i>voi abbiáte credúto</i>	you may have believed
<i>egli ábbia credúto</i>	he may have believed	<i>églino ábbiano credúto</i>	they may have believed

Past Time.

<i>io avéssi credúto</i>	I might have believed	<i>noi avéssimo credúto</i>	we might have believed
<i>tu avéssi credúto</i>	thou mightest have believed	<i>voi avéste credúto</i>	you might have believed
<i>egli avésse credúto</i>	he might have believed	<i>églino avéssero credúto</i>	they might have believed

CONDITIONAL MODE.

<i>io avréi credúto</i>	I should have believed	<i>noi avrémmo credúto</i>	we should have believed
<i>tu avrésti credúto</i>	thou shouldst have believed	<i>voi avréste credúto</i>	you should have believed
<i>egli avrébbe credúto</i>	he should have believed	<i>églino avrébbero credúto</i>	they should have believed

COMPOUND OF THE ACTIVE AND PASSIVE PARTICIPLES.

avéndo credúto || having believedThe Participle ending in *nte*, has two terminations :Sing. *credénte*
Plu. *credénti* } believing

The Participle Passive has four terminations :

	Masc.	Fem.	} believed
Sing.	<i>credúto</i>	<i>credúta</i>	
Plu.	<i>credúti</i>	<i>credúte</i>	

EXAMPLE OF THE THIRD CONJUGATION.

INFINITIVE MODE.

Sentire || To feel.

INDICATIVE MODE.

Present Time.

<i>io sento</i>	I feel	<i>noi sentiamo</i>	we feel
<i>tu senti</i>	thou feelest	<i>voi sentite</i>	you feel
<i>egli sente</i>	he feels	<i>eglino sentono</i>	they feel

Past Imperfect Time.

<i>io sentiva</i>	I felt	<i>noi sentivamo</i>	we felt
<i>tu sentivi</i>	thou feltest	<i>voi sentivate</i>	you felt
<i>egli sentiva</i>	he felt	<i>eglino sentivano</i>	they felt

Past Perfect Time.

<i>io sentii</i>	I felt	<i>noi sentimmo</i>	we felt
<i>tu sentisti</i>	thou feltest	<i>voi sentiste</i>	you felt
<i>egli sentì</i>	he felt	<i>eglino sentirono</i>	they felt

Future Time.

<i>io sentirò</i>	I shall feel	<i>noi sentiremo</i>	we shall feel
<i>tu sentirai</i>	thou shalt feel	<i>voi sentirete</i>	you shall feel
<i>egli sentirà</i>	he shall feel	<i>eglino sentiranno</i>	they shall feel

SUBJUNCTIVE MODE.

Present Time.

<i>io senta</i>	I may feel	<i>noi sentiamo</i>	we may feel
<i>tu senta</i>	thou mayest feel	<i>voi sentiate</i>	you may feel
<i>egli senta</i>	he may feel	<i>eglino sentano</i>	they may feel

Past Time.

<i>io sentissi</i>	I might feel	<i>noi sentissimo</i>	we might feel
<i>tu sentissi</i>	thou mightest feel	<i>voi sentiste</i>	you might feel
<i>egli sentisse</i>	he might feel	<i>eglino sentissero</i>	they might feel

CONDITIONAL MODE.

<i>io sentirei</i>	I should feel	<i>noi sentiremmo</i>	we should feel
<i>tu sentiresti</i>	thou shouldst feel	<i>voi sentireste</i>	you should feel
<i>egli sentirebbe</i>	he should feel	<i>eglino sentirebbero</i>	they should feel

IMPERATIVE MODE.

<i>senti</i>	feel	<i>sentiàmo</i>	let us feel
<i>senta</i>	let him feel	<i>sentite</i>	feel
		<i>séntano</i>	let them feel

PARTICIPLES ACTIVE.

sentendo } feeling
sentente }

PARTICIPLE PASSIVE.

sentito | felt

COMPOUNDS OF THE VERB *SENTIRE*.

INFINITIVE MODE.

Avère sentito || to have felt

INDICATIVE MODE.

Present Time.

<i>io ho sentito</i>	I have felt	<i>noi abbiamo sentito</i>	we have felt
<i>tu hai sentito</i>	thou hast felt	<i>voi avete sentito</i>	you have felt
<i>egli ha sentito</i>	he has felt	<i>eglino hanno sentito</i>	they have felt

Past Imperfect Time.

<i>io avéva sentito</i>	I had felt	<i>noi avevamo sentito</i>	we had felt
<i>tu avévi sentito</i>	thou hadst felt	<i>voi avevate sentito</i>	you had felt
<i>egli avéva sentito</i>	he had felt	<i>eglino avévano sentito</i>	they had felt

Past Perfect Time.

<i>io ébbi sentito</i>	I had felt	<i>noi avémmo sentito</i>	we had felt
<i>tu avésti sentito</i>	thou hadst felt	<i>voi avéste sentito</i>	you had felt
<i>egli ebbe sentito</i>	he had felt	<i>eglino ebbero sentito</i>	they had felt

Future Time.

<i>io avrò sentito</i>	I shall have felt	<i>noi avrémo sentito</i>	we shall have felt
<i>tu avrai sentito</i>	thou shalt have felt	<i>voi avréte sentito</i>	you shall have felt
<i>egli avrà sentito</i>	he shall have felt	<i>eglino avranno sentito</i>	they shall have felt

SUBJUNCTIVE MODE.

Present Time.

<i>io abbia sentito</i>	I may have felt	<i>noi abbiamo sentito</i>	we may have felt
<i>tu abbi sentito</i>	thou mayest have felt	<i>voi abbiate sentito</i>	you may have felt
<i>egli abbia sentito</i>	he may have felt	<i>eglino abbiano sentito</i>	they may have felt

Past Time.

<i>io avéssi sentito</i>	I might have felt	<i>noi avéssimo sentito</i>	we might have felt
<i>tu avéssi sentito</i>	thou mightest have felt	<i>voi avéste sentito</i>	you might have felt
<i>egli avésse sentito</i>	he might have felt	<i>eglino avéssero sentito</i>	they might have felt

CONDITIONAL MODE.

<i>io avréi sentito</i>	I should have felt	<i>noi avrémmo sentito</i>	we should have felt
<i>tu avrésti sentito</i>	thou shouldst have felt	<i>voi avréste sentito</i>	you should have felt
<i>egli avrébbe sentito</i>	he should have felt	<i>eglino avrébbero sentito</i>	they should have felt

COMPOUND OF THE ACTIVE AND PASSIVE PARTICIPLES,

avéndo sentito || having feltThe Participle ending in *nte* has two terminations :

Sing. senténte } feeling
Plu. senténti }

The Participle Passive has four terminations :

Masc. Fem.
Sing. sentito, sentita } felt
Plu. sentiti, sentite }

A TABLE, OR COMPARATIVE VIEW,
OF THE THREE CONJUGATIONS OF ITALIAN VERBS.

EXAMPLES :

Amâre, to love ; *Crédere*, to believe ; *Sentîre*, to feel.

INDICATIVE MODE.

Present Time.

1st. Am —o,	î,	a,	lâmo,	âte,	ano
2d. Cred—o,	î,	c,	lâmo,	ête,	ono
3d. Sent—o,	î,	e,	lâmo,	îte,	ono

Past Imperfect Time.

1st. Am — âva,	âvi,	âva,	avâmo,	avâte,	âvano
2d. Cred—êva,	êvi,	êva,	evâmo,	evâte,	êvano
3d. Sent—îva,	îvi,	îva,	ivâmo,	ivâte,	ivano

Past Perfect Time.

1st. Am — âi,	âsti,	ò,	âmmo,	âste,	ârono
2d. Cred—êi,	êsti,	è,	êmmo,	ête,	êrono
3d. Sent—îi,	îsti,	ì,	immo,	iste,	irono

Future Time.

1st. Am — erò,	erâi,	erà,	erêmo,	erête,	erânno
2d. Cred—erò,	erâi,	erà,	erêmo,	erête,	erânno
3d. Sent—irò,	irâi,	irà,	irêmo,	irête,	irânno

SUBJUNCTIVE MODE.

Present Time.

1st. Am — î,	î,	î,	lâmo,	lâte,	îno
2d. Cred— a,	a,	a,	lâmo,	îâte,	ano
3d. Sent— a,	a,	a,	lâmo,	îâte,	ano

Past Time.

1st. Am — âssi,	âssi,	âsse,	âssimo,	âste,	âssero
2d. Cred—êssi,	êssi,	êsse,	êssimo,	ête,	êssero
3d. Sent—îssi,	îssi,	îsse,	îssimo,	iste,	îssero

CONDITIONAL MODE.

1st. Am—erêi,	eréstî,	erébbe,	erémmo,	erêste,	erébbero
2d. Cred—erêi,	eréstî,	erébbe,	erémmo,	erêste,	erébbero
3d. Sent—irêi,	iréstî,	irébbe,	irémmo,	irêste,	irébbero

IMPERATIVE MODE.

1st. Am — ..	a,	î,	lâmo,	âte,	îno
2d. Cred— ..	î,	a,	lâmo,	ête,	ano
3d. Sent— ..	î,	a,	lâmo,	îte,	ano

PARTICIPLES ACTIVE.

1st. Am—ândo,	} or, {	Am —ânte.
2d. Cred—êndo,		Cred—ênte.
3d. Sent—êndo,		Sent—ênte.

PARTICIPLE PASSIVE.

1st. Am—âto.
2d. Cred—êto.
3d. Sent—îto.

64. The following is a *List of the Irregular Verbs*. The List does not contain *the whole* of them ; but, very much according to these examples all the irregular verbs are conjugated. I have arranged them in a manner which, it appears to me, need give rise to no misunderstanding. In order not to take up a great deal of room unnecessarily, I have made *figures* supply the place of *words*, in the giving of names to the different Modes and Times. The meaning of the figures is as follows :

- 1 means the PRESENT TIME OF THE INDICATIVE MODE
- 2 PAST IMPERFECT TIME OF THE SAME
- 3 PAST PERFECT TIME OF THE SAME.
- 4 FUTURE TIME OF THE SAME
- 5 PRESENT TIME OF THE SUBJUNCTIVE MODE
- 6 PAST TIME OF THE SAME
- 7 CONDITIONAL MODE
- 8 IMPERATIVE MODE
- 9 PARTICIPLE ACTIVE
- 10 PARTICIPLE PASSIVE

I need hardly observe, that it was quite unnecessary for me to give any of the *compounds* in the irregular verbs ; because these are always the same, in all verbs, being always formed by the Participle Passive and one or other of the auxiliary verbs *Avère* and *Essere*.—I have, with all the verbs that are conjugated to any extent, inserted the Participle Active (No. 9.), as the insertion of this required no additional room. It was not absolutely necessary, however, to do this ; for there is very seldom any variation in this part of the verb : it always ends either in *ando* or *endo* ; the former termination being common to all verbs of the 1st, and the latter to all verbs both of the 2d and 3d conjugations.

AN ALPHABETICAL LIST OF THE IRREGULAR VERBS.

Verbs of the 1st Conjugation, in ARE.

Andáre, to go

- | | | | | | | |
|--------------------------------|---|------|-------|------------|-----------|------------|
| 1. vado,
or vo, | } | vai, | va, | andíamo, | andáte, | vanno |
| | | | | | | |
| 2. andáva, andávi, andáva, | | | | andarámo, | andaráte, | andaravano |
| 3. andái, andásti, andò, | | | | andámmo, | andáste, | andarono |
| 4. andrò, andrái, andrà, | | | | andrémò, | andréte, | andránno |
| 5. váda, váda, váda, | | | | andíamo, | andiáte, | vádano |
| 6. andássi, andássi, andásse, | | | | andássimo, | andáste, | andássero |
| 7. andréi, andrésti, andrébbe, | | | | andrémmo, | andréste, | andrébbero |
| 8. ———, va, | | | váda, | andíamo, | andáte, | vádano |
| 9. andádo | | | | | | |
| 10. andáto | | | | | | |

Dáre, to give.

- | | | | | | | |
|-----------------------------|-------|---------|-------------------------------|----------|---------------------|-------------------------|
| 1. do, | dái, | dà, | diámo, | dáte, | danno | |
| 2. dáva, dávi, | dáva, | davámo, | daváte, | davano | | |
| 3. diédi, or
détti, | } | désti, | { diéde,
détte,
or diè, | démmo, | déste, | { diédéro or
déttero |
| | | | | | | |
| 4. darò, darái, darà, | | | darémò, | daréte, | daránno | |
| 5. dia, dia, dia, | | | diámo, | diáte, | { diáno or
diéno | |
| 6. déssi, déssi, desse, | | | déssimo, | deste, | déssero | |
| 7. daréi, darésti, darébbe, | | | darémmo, | daréste, | darébbero | |
| 8. ———, dà, | | dia, | diámo, | dáte, | diáno | |
| 9. dádo | | | | | | |
| 10. dátto | | | | | | |

Fáre, to make, or do.

- | | | | | | | |
|-------------------------------|---|---------|-----------|------------|-----------|-----------|
| 1. fo, or
faccio, | } | fai, | fa, | facciámo | fáte, | fanno |
| | | | | | | |
| 2. facéva, facévi, facéva, | | | | facevámò, | faceváte, | facevano |
| 3. féci, facésti, féce, | | | | facémmo, | facéste, | fécero |
| 4. farò, farái, farà, | | | | farémò, | faréte, | faránno |
| 5. fáccia, fáccia, fáccia, | | | | facciámo, | facciáte, | facciano |
| 6. facéssi, facéssi, facésse, | | | | facéssimo, | facéste, | facéssero |
| 7. faréi, farésti, farébbe, | | | | farémmo, | faréste, | farébbero |
| 8. ———, fa, | | fáccia, | facciámo, | facciáte, | facciano | |
| 9. facéndo | | | | | | |
| 10. fátto | | | | | | |

Stare, to stay, remain, or stand

1. sto,	stái,	sta,	stíamo,	státe,	stánno
2. stáva,	stávi,	stáva,	stavámo,	staváte,	stávano
3. stétti,	stésti,	stétte,	stémmo,	stéste,	stéttero
4. starò,	starái,	starà,	starémo,	staréte,	staránno
5. stia,	stia,	stia,	stíamo,	stíate	stiano
6. stéssi,	stéssi,	stésse,	stéssimo,	stéste,	{ stéssero, or stéssono
7. staréi,	starésti,	starébbe,	starémmo,	staréste,	{ starébbbero or staréb- bono
8. ———,	sta,	stia, or stéa }	stíamo,	státe,	{ stíeno, or stéano
9. stándo					
10. státo*					

N. B. The above *four* are the only verbs irregular of the 1st Conjugation.—The verb *ridàre*, to give again, has its inflections just like those of *dàre*; but the verbs *circondàre*, to surround, and *ridondàre*, to redound, are quite regular, like *amàre*.

Verbs of the 2d Conjugation, in ERE short.

Accéndere, to set on fire

3. accési, accendésti, accése, accendémmo, accendéste, accésero

9. accendéndo; 10. accésò

Accìngersi, or *Accìgnersi*, to prepare oneself, (the same as *cìngere*)

Accògliere, or *Accórre*, to make welcome, (the same as *cògliere*)

Accòrgere, to perceive

3. accòrsi, accorgésti, accórse, accorgémmo, accorgéste, accórsero

9. accorgéndo; 10. accórto

Accórrere, to hasten, or run to, (the same as *córrere*)

Accrèscere, to increase, (the same as *crescere*)

Addúcere, or *Addúrre*, to bring

1. addúco, addúci, addúce, adduciámo, adducéte, addúcono

2. adducéva, adducévi, adducéva, adducevámo, adduceváte, adducévano

3. addússi, adducésti, addússe, adducémmo, adducéste, addússero

4. addurrò, addurrái, addurrà, addurémo, adduréte, adduránno

5. addúca, addúca, addúca, adduciámo, adduciáte, addúcano

6. adducéssi, adducéssi, adducésse, adducéssimo, adducéste, adducéssero

7. addurréi, addurrésti, addurrébbe, addurrémmo, addurréste, addurrébbbero

8. ———, addúci, addúca, adduciámo, adducéte, addúcano

9. adducéndo

10. addótto

* Observe, here, that the Participle Passive of *stàre* is the same as that of *èssere*, to be.—The verb *contrastàre*, to resist, and other verbs derived from *stàre*, are regular, like *amàre*.

Affigere, to fix, (the same as *presigere*)

Affligere, to afflict

3. afflíssi, affligésti, afflísse, affligémmo, affligéste, afflíssero

9. affligéndo; 10. afflítto

Aggiungere, or *Aggiugnere*, to add to, (the same as *giungere*)

Alludere, to allude, (the same as *deludere*)

Ammettere, to admit, (the same as *mettere*)

Andere, to kill; (the same as *recidere*)

Anteporre to prefer, (the same as *porre*)

Appendere, to hang

3. appési, appendésti, appése, appendémmo, appendéste, appésero

9. appendéndo; 10. appéso

Apporre, to put on, (the same as *porre*)

Apprendere, to learn, (the same as *prendere*)

Ardere, to burn

3. ársi, ardésti, árse, ardémmo, ardéste, ársero

9. ardéndo; 10. árso

Arrendersi, to give oneself up, (the same as *rendere*)

Arridere, to smile, (the same as *ridere*)

Ascendere, to ascend, (the same as *scendere*)

Ascondere, to hide

3. ascósi, ascondésti, ascóse, ascondémmo, ascondéste, ascósero

9. ascondéndo; 10. ascóso, or ascosto

Ascrivere, to ascribe, (the same as *scrivere*)

Aspergere, to besprinkle, (the same as *spargere*)

Assistere, to assist

10. assistíto

Assolvere, to absolve

3. assólsi, assolvésti, assólse, assolvémmo, assolvéste, assólsero

9. assolvéndo; 10. assolúto, or assólto

Assorbere, to absorb

10. assórto

Assumere, to undertake

3. assúnsi, asumésti, assúnse, assumémmo, assuméste, assúnsero

9. assuméndo. 10. assúnto

Attergere, to rub clean, (the same as *tergere*)

Astrarre, or *Astráere*, to abstract, (the same as *trarre*)

Astringere, or *Astrignere*, to constrain, (the same as *stringere*)

Attendere, to attend, (the same as *tendere*)

Attingere, or *Attignere*, to come at, (the same as *tingere*)

Attorcere, to twist, (the same as *torcere*)

Attrarre, or *Attráere*, to attract (the same as *trarre*)

Avvincere, to tie, (the same as *vincere*)

Avvolgere, to wrap, or wind up, (the same as *volgere*)

Battere, to beat

3. bátti, battésti, battè, battémmo, battéste, battèrono

9. batténdo ; 10. battúto

Chiedere, to ask

1. chiédo, chiédi, chiéde, chiediámo, chiedéte, chiédono,
chiéggo, }
or chiéggio }

3. chiési, chiedésti, chiése, chiedémmo, chiedéste, chiésèro

9. chiedéndo ; 10. chiéstò

Chiudere, to shut

3. chiúsi, chiudésti, chiúse, chiudémmo, chiudéste, chiúsero

9. chiudéndo ; 10. chiúso

Cingere, or *Cignere*, to gird

3. cinsi, cingésti, cínse, cingémmo, cingéste, cínsero

9. cingéndo ; 10. cín-to

Circoncidere, to circumcise, (the same as *recidere*)

Circonscrivere, to circumscribe, (the same as *scrivere*)

Cócere, to cook, (the same as *cuócere*)

Cógliere, or *corre*, to gather, (the same as *sciogliere*)

Comméttre, to commit, (the same as *méttre*)

Commuóvere, to move, (the same as *muóvere*)

Compiángere, to lament, or condole, (the same as *piángere*)

Compórre, to compose, (the same as *pórre*)

Compréndere, to comprehend, (the same as *préndere*)

Comprimere, to press, (the same as *opprimere*)

Comprométtre, to compromise, (the same as *méttre*)

Compúngere, or *Compúgnere*, to afflict, (the same as *púngere*)

Conchiudere, to conclude, (the same as *chiudere*)

Conclúdere, to conclude, (the same as *delúdere*)

Concórre, to run together, (the same as *córre*)

Concuócere, to concoct, (the same as *cuócere*)

Condescéndere, or *Condiscéndere*, to condescend, (the same as *scéndere*)

Condúrre, or *Condúcere*, to conduct, (the same as *addúrre*)

Confíggere, to fasten together, (the same as *fíggere*)

Confóndere, to confound, (the same as *fóndere*)

Congiúngere, or *Congiúgnere*, (the same as *giúgnere*)

Connéttre, to connect

3. connéssi, connettésti, connésse, connettémmo, connétteste
connéssero

9. connetténdo ; 10. connéssò

Conóscere, to know

3. conóbbi, conoscésti, conóbbè, conoscémmo, conoscéste, co-
nóbbèro

9. conoscéndo ; 10. conosciúto

Conquídere, to conquer, (the same as *recidere*)

Consistere, to consist, (the same as *assistere*)

Conspérgere, or *Cospérgere*, to strew, (the same as *spérgere*)

Consumere, to consume, (the same as *assumere*)

Conténdere, to contend, (the same as *tendere*)

Contorcere, to twist, (the same as *torcere*)

Contrapórre, or *Contrapónere*, to oppose, (the same as *pórre*)

Contrárre, or *Contrácre*, to contract, (the same as *trárre*)

Convíncere, to convince, (the same as *víncere*)

Córre, to gather, (the same as *cogliere*)

Corrégere, to correct, (the same as *réggere*)

Córrere, to run

3. córsi, corrésti, córse, corrémmo, corréste, córsero

9. corréndo ; 10. córso

Corrispóndere, to correspond, (the same as *rispóndere*)

Corródere, to corrode, (the same as *ródere*)

Corrómpere, to corrupt, (the same as *rómpere*)

Cospárgere, to strew, (the same as *spárgere*)

Cospérgere, to strew, (the same as *spérgere*)

Costringere, or *Costrignére*, to constrain, (the same as *stringere*)

Créscere, to grow

3. crébbi, crescésti, crébbe, crescémmo, crescéste, crébbero

9. crescéndo ; 10. cresciúto

Crocifíggere, to crucify

3. crocifíssi, crocifíggésti, crocifísse, crocifíggémmo, crocifíggéste, crocifísse

9. crocifíggéndo ; 10. crocifísso

Cuócere, to cook

3. cóssi, cuocésti, cósse, cocémmo, cuocéste, cóssero

9. cocéndo ; 10. cótto

Decidere, to decide, (the same as *recidere*)

Decréscere, to decrease, (the same as *créscere*)

Dedúrre, to deduce, (the same as *addúcere*)

Delúdere, to delude

3. delúsi, deludésti, delúse, deludémmo, deludéste, delúsero

9. deludéndo ; 10. delúso

Depórre, to depose, (the same as *pórre*)

Deprimere, to depress, (the same as *opprimere*)

Deridere, to deride, (the same as *ridere*)

Descrívère, to describe, (the same as *scrívère*)

Desistere, to desist, (the same as *assistere*)

Detrárre, to detract, (the same as *trárre*)

Diféndere, to defend

3. difési, difendésti, difése, difendémmo, difendéste, diféséro

9. difendéndo ; 10. difésó

Diffóndere, to pour out, (the same as *fóndere*)

Dimettere, to discontinue, (the same as *mettere*)

Dipingere, or *Dipignere*, (the same as *pingere*)

Dirigere, to direct, (the same as *erigere*)

Disapprendere, to unlearn, (the same as *prendere*)

Discendere, to descend, (the same as *scendere*)

Disciorre, or *Disciogliere*, to untie, (the same as *sciorre*)

Discorrere, to discourse, (the same as *correre*)

Discutere, to discuss [cússero

3. discússi, discutésti, discússe, discutémmo, discutéste, dis-

9. discuténdo ; 10. discússó

Disgiungere, or *Disgiugnere*, to disjoin, (the same as *giungere*)

Dismettere, to dismiss, (the same as *mettere*)

Dismuovere, or *Dismuovere*, (the same as *movere*)

Disperdere, to disperse, or throw away [perdérono

3. disperdéi, disperdesti, disperdè, disperdémmo, disperdéste, dis-

9. disperdéndo ; 10. disperdúto

Dispergere, to disperse

[pérsero

3. dispérsi, dispergèsti, dispérse, dispergémmo, dispergèste, dis-

9. disperdéndo ; 10. dispérso

Disporre, to dispose, (the same as *porre*)

Distendere, to distend, (the same as *stendere*)

Distinguere, to distinguish, (the same as *estinguere*)

Distogliere, or *Distorre*, to dissuade, (the same as *togliere*)

Distrarre, or *Distrare*, to distract, (the same as *trarre*)

Distruggere, to destroy, (the same as *struggere*)

Divellere, *Divellere*, or *diverre*, to draw, or pull off, (the same as *svellere*)

Dividere, to divide, (the same as *recidere*)

Eliggere, to elect, (the same as *leggere*)

Elidere, to contract, (the same as *recidere*)

Eludere, to elude, (the same as *deludere*)

Ergere, to erect

3. érsi, ergèsti, érse, ergémmo, ergèste, érsero

9. ergéndo ; 10. érto

Erigere, to raise up

3. eréssi, erigèsti, erésse, erigémmo, erigèste, eréssero

9. erigéndo ; 10. erétto

Escludere, to exclude, (the same as *deludere*)

Esigere, to exact

10. esátto

Esistere, to exist, (the same as *assistere*)

Espellere, to expel

3. espúlsi, espellésti, espúlse, espellémmo, espelléste, espúlsero

9. espelléndo ; 10. espúlso

Esporre, to expose, (the same as *porre*)

Esprimere, to express, (the same as *opprimere*)

Essere, to be, (see this verb conjugated at full, in page 82.)

Estendere, to extend, (the same as *tendere*)

Estinguere, to extinguish

3. *estinsi*, *estingúesti*, *estínse*, *estinguemmo*, *estingúeste*, *estinsero*

9. *estingúendo* ; 10. *estinto*

Estrarre, to extract, (the same as *trarre*)

Fendere, to cleave

3. *fendí*, *fendésti*, *fendè*, *fendémmo*, *fendéste*, *fendérono*

9. *fendéndo* ; 10. *fendúto*, or *fesso*

Figgere, to fix, (the same as *affliggere*)

Feignere, to feign, (the same as *pingere*)

Fondere, to melt or pour

3. *fúsi*, *fondésti*, *fúse*, *fondémmo*, *fondéste*, *fúsero*

9. *fondéndo* ; 10. *fúso*

Frammèttre, to put between, (the same as *mèttre*)

Frangere, to break

3. *fránsi*, *frangésti*, *fránse*, *frangémmo*, *frangéste*, *fránsero*

frangéndo ; 10. *fráto*

Frapporre, to put between, (the same as *porre*)

Friggere, to fry, (the same as *affliggere*)

Genuflettare, to go on one's knees

[*genuflessero*]

3. *genuflessi*, *genuflettésti*, *genuflessce*, *genuflettémmo*, *genuflettéste*,

9. *genufletténdo* ; 10. *genuflessso*

Giungere, or *Giugnere*, to arrive

3. *giúnsi*, *giungésti*, *giúnse*, *giungémmo*, *giungéste*, *giúnsero*

9. *giungéndo* ; 10. *giúnto*

Illudere, to deceive, (the same as *deludere*)

Immergere, to dip, (the same as *mèrgere*)

Impèllere, to impel, (the same as *espèllere*)

Imporre, to impose, or ordain, (the same as *porre*)

Imprimere, to print, (the same as *opprimere*)

Inchiudere, to shut up, (the same as *chiudere*)

Incidere, to cut, or engrave, (the same as *recidere*)

Includere, to include, (the same as *deludere*)

Incorrere, to incur, (the same as *córrere*)

Incrèscere, to grow tired, (the same as *crèscere*)

Indurre, or *Inducere*, to induce, (the same as *addurre*)

Infingere, or *Infignere*, to feign, (the same as *figgere*)

Infondere, to infuse, (the same as *fondere*)

Infrangere, to break, (the same as *frangere*)

Inframmèttre, or *Intrammèttre*, to put between, (the same as *mèttre*)

Ingiungere, or *Ingiugnere*, to enjoin, (the same as *giungere*)

Inscrivere, to inscribe, (the same as *scrivere*)

Insistere, to insist, (the same as *assistere*)

Insorgere, to rise up, (the same as *sorgere*)

Intendere, to hear, (the same as *tendere*)

Intermettere, to discontinue, (the same as *mettere*)

Interporre, or *Intraporre*, to interpose, (the same as *porre*)

Interrompere, to interrupt, (the same as *rompere*)

Intingere, or *Intignere*, to dip, (the same as *tingere*)

Intraprendere, to undertake, (the same as *prendere*)

Intridere, to dilute, (the same as *recidere*)

Introdurre, to introduce, (the same as *addurre*)

Intromettere, to interpose, (the same as *mettere*)

Intrudere, to intrude

3. intrúsi, intrudésti, intrúse, intrudémmo, intrudéste, intrúsero

9. intrudéndo ; 10. intrúso

Invadere, to invade, (the same as *persuadere*)

Lédere, to offend

3. lési, ledésti, lése, ledémmo, ledéste, lésero

9. ledéndo ; 10. léso

Léggere, to read

3. léssi, leggésti, lésse, leggémmo, leggéste, léssero

9. leggéndo ; 10. letto

Manomettere, to manumit, (the same as *mettere*)

Mérgere, to plunge

3. mérsi, mergésti, mérse, mergémmo, mergéste, mérsero

9. mergéndo ; 10. mérsó

Méscere, to mingle

10. mesciúto

Méttete, to put

3. mísi, mettésti, mise, mettémmo, mettéste, mísero

9. metténdo ; 10. méssó

Mórdere, to bite

3. mórsi, mordésti, mórse, mordémmo, mordéste, mórsero

9. mordéndo ; 10. mórsó

Móvere, to move

3. móssi, movésti, mósse, movémmo, movéste, móssero

9. movéndo ; 10. móssó

Múngere, or *Múgnere*, to milk

3. múnsi, mungésti, múnse, mungémmo, mungéste, múnsero

9. mungéndo ; 10. múnto

Náscere, to be born

3. náqui, nacésti, náque, nascémmo, nacéste, náquero

9. nascéndo ; 10. náto

Nascóndere, to hide, (the same as *ascóndere*)

Negligere, to neglect

3. neglèssi, negligèsti, neglèsse, negligémmo, negligèste, neglèssero

9. negligèndo ; 10. negletto

Nuócere, or *Nócere*, to hurt

3. nócqui, nocèsti, nócque, nocémmo, nocèste, nócquero

9. nocèndo ; 10. nociúto

Offèndere, to offend

3. offèsi, offendèsti, offèse, offendémmo, offèdèste, offèsero

9. offendèndo ; 10. offèso

Ommèttère, to omit, (the same as *mèttère*)

Oppórre, to oppose, (the same as *pórre*)

Opprimere, to oppress

3. opprèssi, opprimèsti, opprèsse, opprimémmo, opprimèste, opprèssero

9. opprimèndo ; 10. opprèssso

Pàscere, to feed

3. pascèi, pascèsti, pascè, pascémmo, pascèste, pascérono

9. pascèndo ; 10. pasciúto

Percórrere, to run over, (the same as *córrere*)

Percuótere, to strike

[cóssero

3. percóssi, percotèsti, percósse, percotémmo, percotèste, per-

9. percotèndo ; 10. percósso

Pèrdere, to lose

3. perdèi, perdèsti, perdè, perdémmo, perdèste, perdérono

9. perdèndo ; 10. perdúto, or pèrso

Permèttère, to permit, (the same as *mèttère*)

Persistere, to persist, (the same as *assistere*)

Piàngere, to weep, (the same as *frángere*)

Pìngere, or *Pìgnere*, to paint

3. pìnsi, pingèsti, pìnse, pingémmo, pingèste, pínsero

9. pingèndo ; 10. pínto

Pórgere, to present

3. pórsi, porgèsti, pórse, porgémmo, porgèste, pórsero

9. porgèndo ; 10. porto

Pórre, or *Pónere*, to put

1. póngo,	póni,	póne,	ponghiàmo	ponète,	póngono
2. ponèva,	ponèvi,	ponèva,	ponevàmo,	ponevàte,	ponèvano
3. pòsi,	ponèsti,	póse,	ponémmo,	ponèste,	pósero
4. porrò,	porrài,	porrà,	porrémo,	porréte,	porráno
5. pónga,	pónga,	pónga,	poniàmo,	poniàte,	póngano
			or	or	
			ponghiàmo,	ponghiàte,	

6. ponéssi, ponéssi, ponésse, ponéssimo, ponéste, ponéssero
 7. porréi, porrésti, porrébbe, porrémmo, porréste, porrébbero
 8. ———, póni, póna, poniámo, ponéte, póngano

or

ponghiámo,

9. ponéndo ; 10. pósto

Pospórre, to think less of, (the same as *pórre*)

Precidere, to cut off, (the same as *recidere*)

Precórrere, to fore-run, (the same as *córrere*)

Prefiggere, to fix, or limit

[fissero

3. prefissi, prefiggèsti, prefisse, prefiggémmo, prefiggèste, pre-

9. prefiggéndo ; 10. prefisso

Preméttere, to prefer, (the same as *méttere*)

Préndere, to take

3. prési, prendèsti, prése, prendémmo, prendéste, présero

9. prendéndo ; 10. preso

Prepórre, to prefer, (the same as *pórre*)

Prescégliere, to choose, (the same as *scégliere*)

Prescrivere, to prescribe, (the same as *scrivere*)

Presumere, to presume, (the same as *assumere*)

Preténdere, to pretend, (the same as *téndere*)

Preterméttere, to omit, (the same as *méttere*)

Produrre, or *Prodúcere*, to produce, (the same as *addurre*)

Profóndere, to dissipate, (the same as *fóndere*)

Prométtere, to promise, (the same as *méttere*)

Promóvere, or *Promuóvere*, to promote, (the same as *móvere*)

Propórre, or *Propónere*, to propose, (the same as *pórre*)

Prorómpere, to break forth, (the same as *rómpere*)

Prosciógliere, or *Prosciórre*, to untie, (the same as *sciógliere*)

Proscrivere, to proscribe, (the same as *scrivere*)

Prosténdere, to prostrate, (the same as *téndere*)

Protéggere, to protect

[téssero

3. protéssi, proteggèsti, protésse, proteggémmo, proteggèste, pro-

9. proteggéndo ; 10. protétto

Protrarre, or *Protráere*, to prolong, (the same as *trarre*)

Púngere, or *Púgnere*, to prick

3. púnsi, pungèsti, púnse, pungémmo, pungéste, púnsero

9. pungéndo ; 10. púnto

Rabbáttere, to beat down, (the same as *báttere*)

Raccéndere, to light again, (the same as *accéndere*)

Racchiúdere, to shut up, (the same as *chiúdere*)

Raccógliere, or *Raccórrere*, to gather together, (the same as *cógliere*)

Rádere, to shave

3. *rási*, *radésti*, *ráse*, *radémmo*, *radéste*, *rasero*

9. *radéndo* ; 10. *ráso*

Raggiúngere, or *Raggiúguere*, to rejoin, (the same as *giúngere*)

Ravvólgere, to fold, or wind up, (the same as *vólgere*)

Reassúmere, or *Riassúmere*, to reassume, (the same as *assúmere*)

Recídere, to cut

3. *recísi*, *recidésti*, *recíse*, *recidémmo*, *recidéste*, *recísero*

9. *recidéndo* ; 10. *recíso*

Redímere, to redeem

3. *redénsi*, *redimésti*, *redénse*, *redimémmo*, *rediméste*, *redénsero*

9. *rediméndo* ; 10. *redénto*

Réggere, to rule

3. *rèssi*, *reggèsti*, *rèsse*, *reggémmo*, *reggèste*, *rèssero*

9. *reggéndo* ; 10. *rétto*

* *Réndere*, to render

3. *rési*, *rendésti*, *rése*, *rendémmo*, *rendéste*, *résero*

9. *reddéndo* ; *résó*

Reprimere, to repress, (the same as *opprimere*)

Rescrivere, or *Riscrivere*, to write again, (the same as *scrivere*)

Resistere, to resist, (the same as *assistere*)

Respingere, or *Respiguere*, to drive back, (the same as *spingere*)

Restringere, or *Restrignere*, to restrain, (the same as *stringere*)

Riaccéndere, to light again, (the same as *accéndere*)

Riárdere, to burn again, (the same as *árdere*)

Richiédere, to ask, or require, (the same as *chiédere*)

Richiúdere, to shut up, (the same as *chiúdere*)

Ricingere, to surround, (the same as *cingere*)

Ricógliere, or *Ricórre*, to gather together, (the same as *cógliere*)

Ricompórre, to compose again, (the same as *pórre*)

Ricondúrre, to conduct back, (the same as *condúrre*)

Ricongiúngere, to rejoin, (the same as *giúngere*)

Riconóscere, to recognize (the same as *conóscere*)

Ricórrere, to have recourse to, (the same as *correre*)

Ricorréggere, to correct again, (the same as *réggere*)

Ricréscere, to increase, (the same as *créscere*)

Ricuócere, to cook again, (the same as *cuócere*)

Rídere, to laugh

3. *rísi*, *ridésti*, *ríse*, *ridémmo*, *ridéste*, *rísero*

9. *ridéndo* ; 10. *ríso*

Ridúrre, to reduce, (the same as *addúrre*)

Rifóndere, to melt, or cast anew, (the same as *fóndere*)

Rifrángere, or *Rifrágnerre*, to reflect, or refract, (the same as *frángere*)

Rifríggere, to fry anew, (the same as *fríggere*)

* This verb is sometimes conjugated as a regular verb, like *crédere* ; and then it would make, in the past perfect, *rendéi*, *rendésti*, &c.

Rigiungere, or *Rigiugnere*, to rejoin, (the same as *giungere*)

Riléggere, to read anew, (the same as *leggere*)

Relúcere, to shine

3. rilússi, rilucésti, rilússe, rilucémmo, rilúceste, rilússero

9. rilucéndo ; 10. (no participle passive)

Riméttere, to replace, (the same as *méttere*)

Rimórdere, to bite again, (the same as *mórdere*)

Rimóvere, or *Rimuóvere*, to remove, (the same as *móvere*)

Rináscere, to be born anew, (the same as *náscere*)

Rinchiúdere, to shut in, (the same as *chiudere*)

Rincréscere, to displease, (the same as *créscere*)

Rinvólgere, to envelope, (the same as *vólgere*)

Ripáscere, to feed again, (the same as *páscere*)

Ripercuótere, to strike anew, (the same as *percuótere*)

Ripórre, to replace, (the same as *pórre*)

Ripréndere, to retake, (the same as *préndere*)

Riprodúrre, to reproduce, (the same as *prodúrre*)

Riprométtere, to promise anew, (the same as *méttere*)

Riscrivere, to write anew, (the same as *scrivere*)

Riscuótere, to demand, (the same as *scuótere*)

Risólvare, to resolve, (the same as *assólvare*)

Risórgere, to rise again, (the same as *sórgere*)

Risospíngere, or *Risospígnere*, to drive back again, (the same as *spíngere*)

Rispíngere, or *Rispígnere*, to drive back again, (the same as *spíngere*)

Rispóndere, to reply

3. rispósi, rispondésti, rispóse, rispondémmo, rispondésti, rispósero

9. rispondéndo ; 10. rispósto

Ristringere, or *Ristrígnere*, to restrain, (the same as *stringere*)

Ritíngere, or *Ritígnere*, to die again, (the same as *tíngere*)

Ritógliere, or *Ritórre*, to retake, (the same as *tógliere*)

Ritórcere, to retort, (the same as *tórcere*)

Ritrárre, to withdraw, (the same as *trárre*)

Rivívare, to revive, (the same as *vívare*)

Rivólgere, to turn back, (the same as *vólgere*)

Ródere, to gnaw

3. rósi, rodésti, róse, rodémmo, rodéste, rósero

9. rodéndo ; 10. róso

Rómpere, to break

3. rúppi, rompésti, rúppe, rompémmo, rompéste, rúppero

9. rompéndo ; 10. rótto

Scégliere, or *scérre*, to choose

1. scélgo, scegli, scéglie, scegliámo, scegliéte, scélgono

2. scegliéva, &c.

3. scélsi, scégliésti, scélse, scegliémmo, scegliéste, scélsero

4. sceglierò, &c.

5. scélga, scélga, scélga, scegliámo, scegliáte, scélgano
6. scegliéssi, &c.
7. scegliérí, &c.
8. ——— scégli, scélgá, scegliámo, scegliéte, scélgano
9. scegliéndo ; 10. scélto

Scéndere, to descend

3. scési, scendéste, scése, scendémmo, scendéste, scéséro
9. scendéndo ; 10. scéso

Schiúdere, to open, (the same as *chiúdere*)

Sciógliere, or *Sciórre*, to untie

1. sciólgo, sciógli, scióglic, sciogliámo, sciogliéte, sciólgono
2. sciogliéva, &c.
3. sciólsi, scioglieste, sciólse, sciogliémmo, sciogliéste, sciólséro
4. scioglierò, &c.
5. sciólga, sciólga, sciólga, sciogliámo, sciogliáte, sciólgano
6. sciogliéssi, &c.
7. scioglieréi, &c.
8. ——— sciógli, sciólga, sciogliámo, sciogliéte, sciólgano
9. sciogliéndo ; 10. sciólto

Scométtere, to bet, (the same as *méttere*)

Scompórre, to derange, (the same as *pórre*)

Sconfiggere, to conquer, (the same as *affliggere*)

Scontórcere, to wrest, (the same as *tórcere*)

Sconvólgere, to overturn, (the same as *vólgere*)

Scórgere, to perceive, (the same as *accórgere*)

Scrivere, to write

3. scrissi, scrivésti, scrísse, scrivémmo, scrivéste, scríssero
9. scrivéndo ; 10. scrítto

Scuótere, to shake off, (the same as *percuótere*)

Sedúrre, to seduce, (the same as *addúrre*)

Smúngere, or *Smúgnere*, to drain, (the same as *múngere*)

Smuóvere, to remove, (the same as *móvere*)

Socchiúdere, to half shut, (the same as *chiúdere*)

Soccórrere, to succour, (the same as *córrere*)

Soggiúngere, or *Soggiúgnere*, to add to, (the same as *giúngere*)

Sommérgere, to sink, (the same as *mérgere*)

Somméttere, to submit, (the same as *méttere*)

Soppórre, to subdue, (the same as *pórre*)

Sopraggiúngere, or *Sopraggiúgnere*, to supervene, (the same as *giúngere*)

Soprappórre, to put over, (the same as *pórre*)

Soprascrivere, to superscribe, (the same as *scrivere*)

Sopravivere, to survive, (the same as *vivere*)

Sopprimere, to suppress, (the same as *opprimere*)

Soprinténdere, to superintend, (the same as *inténdere*)

Sórgere, to rise

3. sórsi, sorgésti, sórse, sorgémmo, sorgéste, sórséro
9. sorgéndo ; 10. sóрто

Sorprendere, to surprise, (the same as *prendere*)

Sorréggere, to sustain, (the same as *reggere*)

Sorridere, to smile, (the same as *ridere*)

Soscrivere, to subscribe, (the same as *scrivere*)

Sospendere, to suspend

[*pésero*

3. *sospési*, *sospendésti*, *sospèse*, *sospendémmo*, *sospendéste*, *sos-*

9. *sospéndendo* ; 10. *sospéso*

Sospingere, or *Sospignere*, to push, (the same as *spingere*)

Sottintendere, to sub-understand, (the same as *tendere*)

Sottomettere, or *Sommettere*, to submit, (the same as *mettere*)

Sottoporre, to put under, (the same as *porre*)

Sottoscrivere, to subscribe, (the same as *scrivere*)

Sottrarre, to subtract, (the same as *trarre*)

Sovraggiungere, to come upon, (the same as *giungere*)

Spargere, to spread

3. *spàrsi*, *spargésti*, *spàrse*, *spargémmo*, *spargéste*, *spàrsero*

9. *spargéndo* ; 10. *spárto*

Spégnere, or *Spéngere*, to extinguish

3. *spénsi*, *spegnèsti*, *spénse*, *spegnémmo*, *spegneste*, *spénsero*

9. *spegnéndo* ; 10. *spénto*

Spéndere, to spend

3. *spési*, *spendésti*, *spése*, *spendémmo*, *spendéste*, *spésero*

9. *spéndéndo* ; 10. *speso*

Spérgere, to disperse

3. *spèrsi*, *spergésti*, *spèrse*, *spergémmo*, *spergéste*, *spèrsero*

9. *spergéndo* ; 10. *spérso*

Spingere, or *Spignere*, to push

3. *spínsi*, *spingésti*, *spínse*, *spingémmo*, *spingéste*, *spínsero*

9. *spingéndo* ; 10. *spinto*

Spórgere, to project, (the same as *porgere*)

Sténdere, to stretch, (the same as *tendere*)

Stórcere, to wrest, (the same as *tórcere*)

Straccócere, to overcook, (the same as *cócere*)

Stravólgere, to twist round, (the same as *vólgere*)

Stríngere, or *Strígnere*, to bind

3. *strínsi*, *stringésti*, *strínse*, *stringémmo*, *stringéste*, *strínsero*

9. *stringéndo* ; 10. *strétto*

Strúggere, to dissolve

3. *strússi*, *struggésti*, *strússe*, *struggémmo*, *struggéste*, *strússero*

9. *struggéndo* ; 10. *strútto*

Subdividere, to subdivide, (the same as *recidere*)

Svéllere, or *Svérrere*, to tear up

3. *svélsi*, *svellésti*, *svélse*, *svellémmo*, *svelléste*, *svélsero*

9. *svelléndo* ; 10. *svélto*

Svólgere, to turn away, (the same as *vólgere*)

Suppórre, to suppose, (the same as *pórre*)

Sussístere, to subsist, (the same as *assístere*)

Téndere, to extend

3. *tési*, *tendésti*, *tése*, *tendémmo*, *tendéste*, *téséro*

9. *tendéndo* ; 10. *téso*

Térgere, to wipe

3. *térsi*, *tergéstí*, *térse*, *tergémmo*, *tergéste*, *térsero*

Tíngere, or *Tígnere*, to dye, or colour, (the same as *píngere*)

Tóglicere, or *Tórre*, to take, (the same as *scióglicere*)

Tórcere, to wrest

3. *tórsi*, *torcésti*, *tórse*, *torcémmo*, *torcéste*, *tórsero*

9. *torcéndo* ; 10. *tórto*

Tradúrre, to translate, (the same as *addúrre*)

Trafiggere, to pierce, (the same as *affliggere*)

Traméttre, to put between, (the same as *méttre*)

Trárre, or *Tráere*, or *Tráhere*, to draw

1. *trággo*, } { *trággi*, } *tráe*, { *tragghiámo*, } *traéte*, *trággono*
 tráo, } { *trái*, } *trajámo*, }

2. *traéva*, &c.

3. *trássi*, *traésti*, *trásse*, *traémmo*, *traéste*, *trássero*

4. *trarrò*, &c.

5. *trágga*, *trágga*, *trágga*, *trajámo*, *tragghiáte*, *trággano*

6. *traéssi*, &c.

7. *trarréi*, &c.

8. ———, *trái*, or *traggi*, *trágga*, *trajámo*, *traéte*, *trággano*

9. *traéndo* ; 10. *trátto*

Trascéglcere, or *Trascérre*, to choose, (the same as *scéglcere*)

Trascéndere, to surpass, (the same as *scéndere*)

Trascórrere, to go beyond, (the same as *córrere*)

Trascrívere, to transcribe, (the same as *scrívere*)

Trasfóndere, to transfuse, (the same as *fóndere*)

Trasméttre, to transmit, (the same as *méttre*)

Traspórre, to transpose, (the same as *pórre*)

Travólgere, to turn upside down, (the same as *vólgere*)

Uccidere, to kill, (the same as *recidere*)

Úngere, or *Úgnere*, to anoint, (the same as *púngere*)

Vilipéndere, to despise, (the same as *sospéndere*)

Vincere, to conquer

3. *vínsi*, *vincésti*, *vínse*, *vincémmo*, *vincéste*, *vínsero*

9. *vincéndo* ; 10. *vínto*

Vivere, to live

3. *víssi*, *vivésti*, *vísse*, *vivémmo*, *vivéste*, *víssero*

4. *vivrò*, *vivrái*, &c.

7. *vivréi*, *vivrésti*, &c.

9. *vivéndo* ; 10. *vissúto*

Vólgere, to turn

3. *vólsi*, *volgéstí*, *vólse*, *volgémmo*, *volgésté*, *vólsero*

9. *volgéndo* ; 10. *vólto*

Verbs of the 2d Conjugation, in ERE long.

65. I have said, in paragraph 58, that it is only in the *twenty-two* verbs which I have there given a list of, that the final *ere* is *long*. In the following list of verbs in *ere* long there are more than twenty-two ; but, let it be observed, that of all these here given, which are not merely repetitions of those in the list under paragraph 58, every one is *formed from* one or other of the twenty-two in that list. The verb *Bére*, to drink, having only two syllables, is an exception ; and this is only a contraction of *Bévere*, which is a regular verb of the 2d Conjugation in *ere* short.

Antivedére, to foresee, (the same as *vedére*)

Assedére, to be sitting

3. *assísi*, *assedéstí*, *assíse*, *assedémmo*, *assedéste*, *assísero*

9. *assedéndo* ; 10. *assíso*

Astenére, to abstain, (the same as *tenére*)

Attenére, to attain, (the same as *tenére*)

Avvedérsi, to perceive, (the same as *vedére*)

Avére, to have (see this verb conjugated at full, page 80.)

Bére, or *Bévere*, to drink

1. *béo*, *béi*, *bée*, *beiámo*, *beéte*, *béono*

2. *beéva*, &c.

3. *bévvi*, *beéstí*, *bévve*, *beémmo*, *beéste*, *bévvero*

4. *berò*, &c.

5. *béa*, *béa*, *béa*, *beiámo*, *beiáte*, *béano*

6. *beéssi*, &c.

7. *beréi*, &c.

8. ———, *béi*, *béa*, *beiámo*, *beéte*, *béano*

9. *bevéndo* ; 10. *bevúto*

Cadére, to fall

3. *cáddi*, *cadéstí*, *caddé*, *cadémmo*, *cadéste*, *cáddero*

9. *cadéndo* ; 10. *cadúto*

Compiacére, to comply with, (the same as *piacére*)

Condolére, to condole, (the same as *dolére*)

Contenére, to contain, (the same as *tenére*)

Decadére, to decline, (the same as *cadére*)

Dispiacére, to displease, (the same as *piacére*)

Dissuadére, to dissuade, (the same as *persuadére*)

Dolére, or *Dolérsi*, to grieve

1. $\left. \begin{array}{l} \text{dólgo,} \\ \text{or} \\ \text{dógljo} \end{array} \right\} \text{duóli, duóle, dogliámo, doléte, dólgonó}$
2. *doléva*, &c.
3. *dólsi*, *dolésti*, *dólse*, *dogliémmo*, *dogliéste*, *dólsero*
4. *dorrò*, &c.
5. *duóli*, *dólga*, *dólga*, *dogliámo*, *dogliáte*, *dólgano*
6. *doléssi*, &c.
7. *dorréi*, &c.
8. ———, *duóli*, *dólga*, *dogliámo*, *doléte*, *dólgano*
9. *doléndo* ; 10. *dolúto*

Dovére, to owe

1. $\left. \begin{array}{l} \text{débbó,} \\ \text{dévo,} \\ \text{or} \\ \text{déggio} \end{array} \right\} \left\{ \begin{array}{l} \text{débbi,} \\ \text{dévi,} \\ \text{or} \\ \text{déi} \end{array} \right\} \left\{ \begin{array}{l} \text{débbe,} \\ \text{deve,} \\ \text{or} \\ \text{déé, de'} \end{array} \right\} \left\{ \begin{array}{l} \text{debbiámo,} \\ \text{dobbiámo,} \\ \text{or} \\ \text{dovémo} \end{array} \right\} \text{dovéte,} \left\{ \begin{array}{l} \text{débbono,} \\ \text{dévonó,} \\ \text{déggióno,} \\ \text{déono,} \\ \text{or} \\ \text{dénno} \end{array} \right\}$
2. *dovéva*, &c.
3. *dovétti*, *dovésti*, *dovétte*, *dovémmo*, *dovéste*, *dovéttéro*
4. *dovrò*, &c.
5. *débba*, *débba*, $\left\{ \begin{array}{l} \text{débba,} \\ \text{or} \\ \text{déggio} \end{array} \right\}$ *dobbiámo*, *dobbiáte*, $\left\{ \begin{array}{l} \text{débbano} \\ \text{or} \\ \text{déggiano} \end{array} \right\}$
6. *dovéssi*, &c.
7. *dovréi*, &c.
8. ——— $\left\{ \begin{array}{l} \text{débbi,} \\ \text{or} \\ \text{dévi,} \end{array} \right\} \left\{ \begin{array}{l} \text{débba,} \\ \text{or} \\ \text{déva,} \end{array} \right\}$ *dobbiámo*, *dobbiáte*, $\left\{ \begin{array}{l} \text{débbano,} \\ \text{dévano,} \\ \text{or} \\ \text{déggiano} \end{array} \right\}$
9. *dovéndo* ; 10. *dovúto*

Equivalére, to equal in worth, (the same as *valére*)

Giacére, to lie down, (the same as *tacére*)

Intertenére, to entertain, (the same as *tenére*)

Mantenére, to maintain, (the same as *tenére*)

Ottenére, to obtain, (the same as *tenére*)

Parére, to appear

1. *pájo*, *pári*, *páre*, *pajámo*, *paréte*, *pájono*
2. *paréva*, &c.

3. párvì, parésti, párve, parémmo, paréste, párvero
4. parrò, &c.
5. pája, pája, pája, pajámo, pajáte, pájano
6. paréssi, &c.
7. parréi, &c.
8. ——— pari, pária, pariámo, paréte, pájano
9. paréndo; 10. párso, or parúto

Persuadére, to persuade

[suásero

3. persuási, persuadésti, persnáse, persuadémmo, persuadéste, pers-
9. persuadéndo; 10. persuáso

Piacére, to please, (the same as *tacére*)

Possedére, to possess, (the same as *sedére*)

Potére, to be able

1. pòsso, puói, $\left\{ \begin{array}{l} \text{può,} \\ \text{or} \\ \text{puóte} \end{array} \right\}$ possiámo, potéte, $\left\{ \begin{array}{l} \text{póssono} \\ \text{or} \\ \text{pónno} \end{array} \right\}$
2. potéva, &c.
3. potéi, potéste, potè, potémmo, potéste, potérono
4. potrò, &c.
5. pòssa, $\left\{ \begin{array}{l} \text{póssa,} \\ \text{or} \\ \text{póssi} \end{array} \right\}$ pòssa, possiámo, possiate, póssano
6. potéssi, &c.
7. potréi, &c.
8. (No Imperative Mode.)
9. poténdo; 10. potúto

Presedére, to preside, (the same as *sedére*)

Prevalére, to prevail, (the same as *valére*)

Prevedére, to foresee, (the same as *vedére*)

Prouvedére, to provide, (the same as *vedére*)

Rattenére, to arrest, (the same as *tenére*)

Ravedérsi, to be reformed, (the same as *vedére*)

Riavére, to have again, (the same as the Auxiliary *avére*)

Ricadére, to fall again, (the same as *cadére*)

Rimanére, to remain

1. rimángo, rimáni, rimáne, rimaniámo, rimanéte, rimángono
2. rimanéva, &c.
3. rimási, rimanésti, rimáse, rimanémmo, rimanéste, rimásero
4. rimarrò, &c.
5. rimánga, rimánga, rimánga, rimaniámo, rimanghiáte, rimángano
6. rimanéssi, &c.
7. rimarréi, &c.
8. ——— rimáni, rimánga, rimaniámo, rimanéte, rimángano
9. rimanéndo; 10. rimásto, or rimáso

Risapére, to know, (the same as *sapére*)

Risedére, to reside, (the same as *sedére*)

Ritenére, to withhold, (the same as *tenére*)

Rivedére, to see again, (the same as *vedére*)

Rivolére, to wish again, (the same as *volére*)

Sapére, to know

1. so, sái, sa, sappiámo, sapéte, sánno

2. sapéva, &c.

3. séppi, $\left\{ \begin{array}{l} \text{sapésti,} \\ \text{or} \\ \text{sápi} \end{array} \right\} \left\{ \begin{array}{l} \text{séppe,} \\ \text{or} \\ \text{sápe} \end{array} \right\}$ sapémmo, sapéste, seppéro

4. saprò, &c.

5. sáppia, $\left\{ \begin{array}{l} \text{sáppia,} \\ \text{or} \\ \text{sáppi,} \end{array} \right\}$ sappia, sappiámo, sappiáte, sáppiano

6. sapéssi, &c.

7. sapréi, &c.

8. ——— sáppi, sáppia, sappiámo, sappiáte, sáppiano

9. sapéndo; 10. sapúto

Scadére, to decay, (the same as *cadére*)

Sedére, to sit

1. $\left\{ \begin{array}{l} \text{séggo,} \\ \text{or} \\ \text{siédo} \end{array} \right\}$ siédi, siéde, sediámo, sedete, $\left\{ \begin{array}{l} \text{séggono,} \\ \text{or} \\ \text{siédono} \end{array} \right\}$

2. sedéva, &c.

3. sedéi, &c.

4. sederò, &c.

5. ségga, ségga, ségga, sediámo sediáte, séggano

6. sedéssi, &c.

7. sederéi, &c.

8. ——— $\left\{ \begin{array}{l} \text{siédi,} \\ \text{or} \\ \text{siégga} \end{array} \right\}$ sediámo, sedete, $\left\{ \begin{array}{l} \text{siédano,} \\ \text{or} \\ \text{séggano} \end{array} \right\}$

9. sedéndo; 10. sedúto

Soggiacére, to be subject to, (the same as *giacére*)

Soprassedére, to supersede, (the same as *sedére*)

Sostenére, to sustain, (the same as *tenére*)

Spicacére, to displease, (the same as *piacére*)

Sprovvedére, not to provide for, (the same as *vedére*)

Tacére, to be silent

1. táccio, táci, táce, tacciámo, tacéte tacciono

2. tacéva, &c.

3. tácqui, tacésti, tácque, tacémmo, tacéste, tácquero

4. tacerò, &c.

5. táccia, táccia, táccia, tacciámo, tacciáte, tácciano

6. tacéssi, &c.

7. taceréi, &c.

8. ——— tacci, táccia, tacciámo, tacéte, tácciano

9. tacéndo ; 10. taciúto

Tenére, to hold

1. téngo, tiéni, tiéne, $\left\{ \begin{array}{c} \text{tenghiámo,} \\ \text{or} \\ \text{teniámo} \end{array} \right\}$ tenéte, téngono

2. tenéva, &c.

3. ténni, tenésti, ténne, tenémmo, tenéste, ténnero

4. terrò, &c.

5. ténga, ténga, ténga, $\left\{ \begin{array}{c} \text{tenghiámo,} \\ \text{or} \\ \text{teniámo} \end{array} \right\}$ teniáte, téngano

6. tenéssi, &c.

7. terréi, &c.

8. ——— tiéni, $\left\{ \begin{array}{c} \text{ténga,} \\ \text{or} \\ \text{ténghi} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{tenghiámo,} \\ \text{or} \\ \text{teniámo} \end{array} \right\}$ tenéte, téngano

9. tenéndo ; 10. tenúto

Trattenére, to entertain, (the same as *tenére*)

Travedére, to see double, (the same as *vedére*)

Valére, to be worth

1. válgo, $\left\{ \begin{array}{c} \text{or} \\ \text{váglio} \end{array} \right\}$ váli, vále, vagliámo, valéte, vágliano

2. valéva, &c.

3. válsi, valésti, válse, valémmo, valéste, válsero

4. varrò, &c.

5. váglia, váglia, váglia, vagliámo, vagliáte, vágliano

6. valéssi, &c.

7. varréi, &c.

8. ——— váli, váglia, vagliámo, valéte, vágliano

9. valéndo ; 10. valúto, or valsúto

Vedére, to see

1. védo, $\left\{ \begin{array}{c} \text{or} \\ \text{véggio} \end{array} \right\}$ védi, véde, vediámo, vedéte, védono

2. vedéva, &c.

3. vídi, vedésti, víde, vedémmo, vedéste, vídero

4. vedrò, &c.

5. véda, $\left\{ \begin{array}{c} \text{or} \\ \text{véggia} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{véda,} \\ \text{or} \\ \text{véggia} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{véda,} \\ \text{or} \\ \text{véggia} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{vediámo,} \\ \text{or} \\ \text{veggiámo} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{vediáte,} \\ \text{or} \\ \text{veggiáte} \end{array} \right\}$ $\left\{ \begin{array}{c} \text{vedáno,} \\ \text{or} \\ \text{véggano} \end{array} \right\}$

6. vedéssi, &c.

7. vedréi, &c.

8. ——— $\left. \begin{array}{c} \text{védi} \\ \text{or} \\ \text{ve'} \end{array} \right\} \left\{ \begin{array}{c} \text{véda,} \\ \text{or} \\ \text{végga} \end{array} \right\} \left\{ \begin{array}{c} \text{vediámo,} \\ \text{or} \\ \text{veggiámo} \end{array} \right\} \text{vedéte,} \left\{ \begin{array}{c} \text{vedano} \\ \text{or} \\ \text{véggano} \end{array} \right\}$

9. vedéndo, *or* veggéndo; 10. vedúto, *or* vísto

Volére, to be willing

1. $\left. \begin{array}{c} \text{vóglio,} \\ \text{or} \\ \text{vo'} \end{array} \right\} \left\{ \begin{array}{c} \text{vuóli,} \\ \text{or} \\ \text{vuóí} \end{array} \right\} \left\{ \begin{array}{c} \text{vuóle,} \\ \text{or} \\ \text{vuo'} \end{array} \right\} \left\{ \begin{array}{c} \text{vogliámo,} \\ \text{or} \\ \text{volémo} \end{array} \right\} \text{voléte,} \quad \text{vógliono}$

2. voléva, &c.

3. vólli, volésti, vólle, volémmo, voléste, vóllero

4. vorrà, &c.

5. vóglia, vóglia, voglia, vogliámo, vogliáte, vógliono

6. voléssi, &c.

7. vorréi, &c.

9. voléndo; 10. volúto, *or* volsúto

Verbs of the 3d Conjugation, in IRE.

Abolire, to abolish

1. abolísco, abolísci, abolísce, aboliámo, abolíte, abolíscono

2. abolíva, &c.

3. abolíi, &c.

4. abolirò, &c.

5. abolísca, abolisca, abolísca, aboliámo, aboliáte, abolíscono

6. abolíssi, &c.

7. aboliréi, &c.

8. ——— abolísci, abolisca, aboliámo, abolíte, abolíscono

9. aboléndo; 10. abolíto

Aborrire, *or* *Abborrire*, to abhor, (this verb may be conjugated as a regular verb, like *sentire*; or as an irregular, like *abolire*)

Apparire, to appear, (the same as *abolire*, excepting in

3. $\left. \begin{array}{c} \text{apparíi,} \\ \text{or} \\ \text{appárvi} \end{array} \right\} \text{apparísti, appárve, appárimmo, apparíste,} \left\{ \begin{array}{c} \text{appárrono,} \\ \text{or} \\ \text{appárvero} \end{array} \right\}$

9. apparéndo; 10. apparíto, *or* appárso

Aprire, to open

3. $\left. \begin{array}{c} \text{apríi,} \\ \text{or} \\ \text{apérsi} \end{array} \right\} \text{aprísti,} \left\{ \begin{array}{c} \text{aprí,} \\ \text{or} \\ \text{apérse} \end{array} \right\} \text{aprímmo, apríste,} \left\{ \begin{array}{c} \text{aprírono,} \\ \text{or} \\ \text{apérsero} \end{array} \right\}$

9. apréndo; 10. aprérto

Assalire, to assault, (the same as *salire*)

Assorbire, to absorb: the same as *abolire*, excepting in

10. assorbíto, *or* assórto

Avvenire, to arrive, (the same as *venire*)

Avvertire, to advertize, (the same as *abolire*: or it may be regular, like *sentire*)

Benedire, to bless, (the same as *dire*)

Circonvenire, to circumvene, (the same as *venire*)

Comparire, to appear, (the same as *apparire*)

Costruire, or *Costruire*, to construe, (the same as *instruire*)

Contraddire, to contradict, (the same as *dire*)

Contravvenire, to contravene, (the same as *venire*)

Convenire, to suit, or be proper, (the same as *venire*)

Coprire, to cover, (the same as *aprire*)

Cucire, to sew

1. *cúcio*, *cúci*, *cúce*, *cuciámo*, *cucíte*, *cúciono*

3. *cucíi*, &c.

5. *cúcia*, *cúcia*, *cúcia*, *cuciámo*, *cuciáte*, *cúciano*

9. *cucéndo*; 10. *cucító*

Dire, to say

1. *díco*, *díci*, *díce*, *diciámo*, *díte*, *dícono*

2. *dicéva*, &c.

3. *díssi*, *dicésti*, *dísse*, *dicémmo*, *dicéste*, *díssero*

4. *dirò*, &c.

5. *díca*, *díca*, *díca*, *diciámo*, *diciáte*, *díciano*

6. *dicéssi*, &c.

7. *diréi*, &c.

8. ——— *dí'*, *díca*, *diciámo*, *díte*, *díciano*

9. *dicéndo*; 10. *détto*

Discoprire, to discover, (the same as *Aprire*)

Disconvenire, to be unfit, (the same as *venire*)

Discucire, to unsew, (the same as *cucire*)

Disdire, to unsay, (the same as *dire*)

Divenire, to become, (the same as *venire*)

Empire, to fill

1. *émpio*, *émpi*, *émpie*, *empiámo*, *empíte*, *empíono*

2. *empiéva*, &c.

3. *empii*, &c.

4. *empierò*, &c.

5. *empia*, *émpia*, *émpia*, *empiámo*, *empiáte*, *émpiano*

6. *empiéssi*, &c.

7. *empiérei*, &c.

8. ——— *émpi*, *émpia*, *empiámo*, *empíte*, *émpiano*

9. *empiéndo*; 10. *empíto*

Escire, to go out, (the same as *uscire*)

Inghiottire, to swallow, (the same as *abolire*: or it may be regular, like *sentire*)

Instruire, to instruct : the same as *abolire*, excepting in

3. instrússi, instruísti, instrússe, instruímmo, instruíste, instrússero

9. instruéndo ; 10. instruíto, or instrútto

Interdire, to interdict, (the same as *dire*)

Intervenire, to intervene, (the same as *venire*)

Maledire, to curse, (the same as *dire*)

Morire, to die

1.	muójo,	}	muóri,	{	muóre,	}	{	muojámo,	}	moríte,	{	muójono,
	or							or					or		mórono
	móro				{			{				
					móre			moriámo				

2. moríva, &c.

3. moríi, &c.

4. morró, &c.

5. muója, muója, muója, muojámo, muojáte, muójano

6. moríssi, &c

7. morréi, or moriréi, &c.

8.	—————	}	muóri,	{	muója	}	{	muojámo,	}	moríte,	{	muójano
					or			or				or	or
			móri		{	móra		{	moriámo			mórono

9. moréndo ; 10. mórto

Nutrire, to nourish, (the same as *abolire* : or it may be regular, like *sentire*)

Offrire, to offer, (the same as *aprire*)

Pervenire, to arrive, or to attain, (the same as *venire*)

Predire, to predict, (the same as *dire*)

Prevenire, to prevent, (the same as *venire*)

Riapparire, to reappear, (the same as *apparire*)

Riaprire, to reopen, (the same as *aprire*)

Ribenedire, to bless anew, (the same as *dire*)

Ricoprire, to cover anew, (the same as *coprire*)

Ridire, to say anew, (the same as *dire*)

Riescire, to go out again, (the same as *riuscire*)

Rinvenire, to find again, (the same as *venire*)

Risalire, to go up again, (the same as *salire*)

Risovvenire, to remember, (the same as *venire*)

Rivenire, to return, (the same as *venire*)

Riuscire, to succeed, (the same as *uscire*)

Salire, or *Saglire*, to go up

1. sálgo, sáli, sále, salghiámo, salíte, sálgono

2. salíva, &c.

3. $\left. \begin{array}{l} \text{sàli,} \\ \text{or} \\ \text{sàlsi} \end{array} \right\}$ salésti, $\left\{ \begin{array}{l} \text{sàli,} \\ \text{or} \\ \text{sàlse} \end{array} \right\}$ salímmo, saliste, $\left\{ \begin{array}{l} \text{salírono} \\ \text{or} \\ \text{sàlséro} \end{array} \right\}$

4. saglierò, &c.

5. sálga, sálga, sálga, salghiámo, salghiáte, sálgano

6. sagliéssi, &c.

7. saglieréi, &c.

8. ——— sáli, sálga, salghiámo, salíte, sálgano

9. saléndo; 10. salíto

Scomparíre, to dissappear, (the same as *apparíre*)

Sconveníre, to be unfit, (the same as *veníre*)

Scopríre, to discover, (the same as *copríre*)

Scucíre, to unséw, (the same as *cucíre*)

Seppellíre, to bury : the same as *abolíre*, excepting in

10. seppellíto, or sepólto

Soffríre, or *Sofferíre*, to suffer, (the same as *apríre*)

Sopravveníre, to supervene, (the same as *veníre*)

Sovveníre, to relieve, (the same as *veníre*)

Sovvenírsi, to remember, (the same as *veníre*)

Sveníre, to faint, (the same as *veníre*)

Udíre, to hear

1. ódo, ódi, óde, udiámo, udíte, ódono

2. udíva, &c.

3. udíi, &c.

4. udirò, &c.

5. óda, óda, óda, udiámo, udiáte, ódano

6. udíssi, &c.

7. udiréi, &c.

8. ——— ódi, óda, udiámo, udíte, ódano

9. udéndo; 10. udító

Veníre, to come

1. véngo, viéni, viéne, $\left\{ \begin{array}{l} \text{veniámo,} \\ \text{or} \\ \text{venghiámo} \end{array} \right\}$ veníte, véngono

2. veníva, &c.

3. vénni, venísti, vénne, venémmo, veníste, vénnero

4. verrò, &c.

5. vénga, vénga, vénga, $\left\{ \begin{array}{l} \text{veniámo,} \\ \text{or} \\ \text{venghiámo} \end{array} \right\}$ venghiáte, véngano

6. veníssi, &c.

7. verréi, &c.

8. ——— viéni, vénga, $\left\{ \begin{array}{l} \text{veniámo,} \\ \text{or} \\ \text{venghiámo} \end{array} \right\}$ veníte, véngano

9. venéndo; 10. venúto

Uscire, or Escire, to go out

- | | | | | | |
|-------------------------|-------|-------|----------|----------|--------|
| 1. esco, | ésci, | ésce, | usciámo, | uscite, | éscono |
| 2. uscíva, &c. | | | | | |
| 3. uscíi, &c. | | | | | |
| 4. uscirò, &c. | | | | | |
| 5. éscá, | éscá, | éscá, | usciámo, | usciáte, | éscano |
| 6. uscíssi, &c. | | | | | |
| 7. usciréi, &c. | | | | | |
| 8. ——— | ésci, | éscá, | usciámo, | uscíte, | éscano |
| 9. uscéndo ; 10. uscíto | | | | | |

Verbs Defective.

66. There are a few verbs which are called *Defective*, because they are wanting in some Modes or Times. They are *Gire, or Ire* ; *Solére* ; *Calére* ; *Lecére* or *Licére* ; *Olére* ; *Riédere, Reddíre, or Redíre* ; *Álgere* ; *Arrógere* ; and *Cággere*.

Gire, or Ire, to go

- | | | | | | |
|-----------------------------|--------------------------|--------------------------------|----------------------------|----------------------------|-----------------------------|
| 1. ——— | ——— | ——— | { gíamo,
or
gímo } | { gíte,
or
íte } | ——— |
| 2. gíva, }
or
íva, } | gívi, | { gíva,
íva,
or
gía } | gívámo, | gíváte, | { gívano
or
ívano } |
| 3. gíi, | { gísti,
or
ísti } | gì, | gímmo, | gíste, | gírono |
| 4. girò, | girái, | girà, | { girémo,
or
irémo } | { giréte,
or
iréte } | { giránno
or
iránno } |
| 5. ——— | ——— | ——— | giámo, | giáte, | ——— |
| 6. gíssi, | gíssi, | gísse, | gíssimo, | gíste, | gíssero |
| 7. giréi, &c. | | | | | |
| 8. ——— | ——— | ——— | giámo, | { gíte,
or
íte } | ——— |
| 9. géndo ; 10. gíto, or íto | | | | | |

Solére, to be wont, or accustomed

- | | | | | | |
|----------------|----------------------------|--------------------------|--------------------------------|---------|-------------------------------|
| 1. soglio, | { suóli,
or
suógli } | { suóle,
or
sóle } | { sogliámo,
or
soliámo } | soléte, | { soglióno
or
sóliono } |
| 2. soléva, &c. | | | | | |

5. sógliá, $\left\{ \begin{array}{c} \text{sógli,} \\ \text{or} \\ \text{sógliá} \end{array} \right\}$ sógliá, sogliámo sogliáte, sógliano

6. soléssi, &c

9. soléndo ; 10. solito

Calére, to care for, (an *impersonal verb* : see *Paragraphs* 260 and 268.)

Lecére, or *Licére*, to be lawful, or proper, (an *impersonal verb* : see *Paragraphs* 260 and 268.)

Olíre, to smell well

1. olísco,	óli,	_____	_____	_____	_____
2. olíva,	olívi,	olíva,	_____	_____	olívano

Riédere, *Reddire*, or *Redire*, to return

1. riédo,	riédi,	riéde,	_____	_____	riédono
5. _____	_____	riéda	_____	_____	riédano

Álgere, to be cold

1. _____	_____	álge,	_____	_____	_____
3. álsi,	_____	álse,	_____	_____	_____

Arrógere, to add to

1. _____	_____	arróge,	_____	_____	_____
3. arrósi,	&c.				
9. arrogéndo ;	10. arróto				

Cággere, to fall

1. cággio,	cággi,	cágge,	caggiámo,	_____	cággiono
5. cággia,	$\left\{ \begin{array}{c} \text{cággia,} \\ \text{or} \\ \text{cággi} \end{array} \right\}$	cággia,	caggiámo,	caggiáte,	cággiano
9. caggéndo					

67. *Gire* or *Ire* is only a poetical verb : its meaning is just the same as that of *Andáre*, to go. *Olíre* is a verb little in use, and only poetical. *Riédere* is only poetical, and means the same as *Ritornáre*, to return. *Álgere*, is only poetical, and means the same as *Geláre*, to freeze. *Arrógere* is only poetical. *Cággere*, and its inflections, seem to be nothing more than variations of the verb *Cadére*, to fall ; and they are not now in common use.

68. In addition to the foregoing conjugations of verbs, and what has been said of them, I beg the reader's attention to the following *Observations*.

- 1.—There is one thing to be observed, which relates equally to all verbs, whether regular or irregular, namely, a double termination that there is a the 1st Person Singular of the Past Imperfect Time of the Indicative Mode. The Italians say *amáva* or *amávo*, I loved; *credéva* or *credévo*, I believed; *sentíva* or *sentívo*, I felt; *avéva* or *avévo*, I had; *éra* or *éro*, I was; and so on with all verbs. The termination in *a* is the most strictly *proper*: that in *o*, more *familiar*. In writing, the Italians do, therefore, use *amáva*, *credéva*, *sentíva*, *avéva*, *éra*, &c.; while, in conversation, they generally pronounce this part of the verb, *amávo*, *credévo*, *sentívo*, *avévo*, *éro*, &c.
- 2.—There are some verbs which are subject to a contraction in their Infinitive Modes, as we may see by referring to the foregoing List. We see, for example, *addúrre*, instead of *addúcere*; *appórre*, instead of *appónere*; *tórre*, instead of *tógliere*; *trúrre*, instead of *tráere*, or *tráhere*; *pórre*, instead of *pónere*; *prodúrre*, instead of *prodúcere*; *svérre*, instead of *svéllere*; *córre*, instead of *cógliere*; &c.
- 3.—Others, again, which have *ng* in the last syllable but one in the Infinitive, may turn the *ng* to *gn*; as in *attígnere*, instead of *attíngere*; *múgnere*, instead of *múngere*; *púgnere*, instead of *púngere*; *respígnere*, instead of *respíngere*; *smúgnere*, instead of *smúngere*; *úgnere*, instead of *úngere*; &c.
- 4.—In some Infinitives which have *uo* in them, the *u* may be omitted; as in *móvere*, instead of *muóvere*; *promóvere*, instead of *promuóvere*; *rimóvere*, instead of *rimuóvere*; &c.
- 5.—When prepositions are affixed to the Infinitives of verbs, the prepositions are sometimes contracted; as in *somméttere*, instead of *sottométtere*; *costruíre*, instead of *construíre*: wherein we use a contraction of the prepositions *sútto*, under, and *con*, with.
- 6.—The parts of the verb which are the most commonly subject to irregularity, are, the *Infinitive Mode* (as the four last foregoing Observations show) the *Present Time of the Indicative Mode*, the *Past Perfect Time of the Indicative*

Mode, the Future Time of the Indicative Mode, the Present Time of the Subjunctive Mode, the Imperative Mode, and the Participle Passive. Some verbs are irregular in all of these Modes and Times; but others are irregular in only a part of them. When a verb is irregular in the *Present of the Indicative*, it is also irregular in the *Present of the Subjunctive*, and in the *Imperative*.

7.—We find an *h* introduced, in some verbs, in a part of their changes. The *h* is employed in verbs, the 1st person singular of the Present of the Indicative of which ends in *co* or *go*. The *h*, so employed, is intended to preserve the *hardness* in the sound of the *c* or *g*. Thus, in the verbs *giuocáre*, to sport, and *pórre*, to put, which, in the above said 1st person, make *giuóco* and *póngo*, we find *giuochiámo*, we sport, and *pongghiámo*, we put. The *c* and *g* here, if they were to stand immediately before the *i*'s, would have to be sounded soft, contrary to the proper pronunciation. This is not the case, however, with the verbs ending in *isco*, which are mentioned in *Observation 15*.

8.—In the 2d and 3d Conjugations, the Present of the Subjunctive may always be formed by changing the *o* of the Present of the Indicative to *a*: thus *crédere*, to believe, makes *credo*, I believe, and *creda*, I may believe; *sentire*, to feel, makes *sento*, I feel, and *senta*, I may feel. The verbs *avére*, *éssere*, and *sapére*, which make *ábbia*, *sía*, and *sáppia*, in the Present of the Indicative, are exceptions to this rule.

9.—In the 2d Conjugation there is an instance in which the regular verbs are subject to a variety of termination in common with the irregular verbs. In the 1st and 3d Persons Singular, and the 3d Person Plural, of the Past Perfect Time of the Indicative, the terminations may be either *éi*, *è*, *érono*, or *étte*, *étte*, *éttero*: thus *crédere*, to believe, may make, in the Past Perfect, either *credéi*, *credè*, *credérono*, or, *credétti*, *credétte*, *credéttero*. It is, however, only a part of the verbs of the 2d Conjugation that have this double termination. The following are some of those which have it.

INFINITIVES.

1st PERSONS SINGULAR.

<i>assolvere</i> , to absolve, makes <i>assolvét</i> , or <i>assolvétti</i>	
<i>cédere</i> , to yield,	<i>ét</i> , or . . . <i>étti</i>
<i>precedere</i> , to precede,	<i>éi</i> , or . . . <i>étti</i>
<i>potere</i> , to be able,	<i>éi</i> , or . . . <i>étti</i>
<i>succedere</i> , to succeed,	<i>éi</i> , or . . . <i>étti</i>
<i>frémere</i> , to be angry,	<i>éi</i> , or . . . <i>étti</i>
<i>godere</i> , to enjoy,	<i>éi</i> , or . . . <i>étti</i>
<i>pérdere</i> , to lose	<i>ét</i> , or . . . <i>étti</i>
<i>prémere</i> , to press,	<i>éi</i> , or . . . <i>étti</i>
<i>réndere</i> , to render,	<i>éi</i> , or . . . <i>étti</i>
<i>ricévere</i> , to receive,	<i>éi</i> , or . . . <i>étti</i>
<i>véndere</i> , to sell,	<i>éi</i> , or . . . <i>étti</i>

10.—The following is a repetition of the list before given (see paragraph 58) of the 22 verbs of the 2d Conjugation in *ERE long*. Here may be seen how the Present and Past Perfect Times of the Indicative, and the Participles Passive, of all these terminate. The figures stand for the same as they have done in the List of Irregular Verbs.

INFINITIVES.	No. 1.	No. 3.	No. 10.
<i>avère</i> , to have,	<i>ho</i> ,	<i>ébbi</i> ,	<i>avúto</i>
<i>cádere</i> , to fall,	<i>cádo</i> ,	<i>cáddi</i> ,	<i>cadúto</i>
<i>calère</i> , to care for,	(see paragraph 66).		
<i>dovère</i> , to owe,	<i>déro</i> ,	<i>doréi</i> ,	<i>dorúto</i>
<i>capère</i> , to hold,	(obsolete, now spelt <i>capíre</i> ; of the 3d Conjugation).		
<i>dolère</i> , to grieve,	<i>dóglío</i> ,	<i>dólai</i> ,	<i>dolúto</i>
<i>giacère</i> , to lie down,	<i>giácchio</i> ,	<i>giacqui</i> ,	<i>giaciúto</i>
<i>godère</i> , to enjoy,	<i>gódo</i> ,	<i>godéi</i> ,	<i>godúto</i>
<i>parère</i> , to seem	<i>pajo</i> ,	<i>párví</i> ,	{ <i>parso</i> , or <i>parúto</i>
<i>placère</i> , to please,	<i>pláccio</i> ,	<i>pláccui</i> ,	<i>piaciúto</i>
<i>persuadère</i> , to persuade,	<i>persuádo</i> ,	<i>persuást</i> ,	<i>persuáso</i>
<i>potère</i> , to be able,	<i>póssó</i> ,	<i>potéi</i> ,	<i>potúto</i>
<i>rimanère</i> , to remain,	<i>rimángo</i> ,	<i>rimási</i> ,	{ <i>rimásto</i> , or <i>rimáso</i>
<i>sapère</i> , to know,	<i>so</i> ,	<i>séppi</i> ,	<i>sapúto</i>
<i>sedère</i> , to sit,	<i>sédo</i> ,	<i>sedéi</i> ,	<i>sedúto</i>
<i>solère</i> , to be accustomed,	<i>sóglío</i> ,	—	<i>sólito</i>
<i>tacère</i> , to be silent,	<i>táccio</i> ,	<i>táccui</i> ,	<i>taciúto</i>
<i>tenère</i> , to hold,	<i>téngo</i> ,	<i>ténni</i> ,	<i>tenúto</i>
<i>temère</i> , to fear,	<i>témo</i> ,	<i>teméi</i> ,	<i>temúto</i>
<i>valère</i> , to be worth,	<i>váglío</i> , or <i>valgo</i>	<i>válsi</i> ,	<i>váluto</i>
<i>redère</i> , to see,	<i>védo</i> , <i>veggo</i> ,	{ <i>vidi</i> ,	<i>vedúto</i>
	<i>véggio</i> ,		
<i>volère</i> , to be willing,	<i>vóglío</i> ,	<i>vólli</i> ,	<i>volúto</i>

11.—The following examples will give some idea of how the irregular verbs in *ERE short*, of the 2d Conjugation, do, according to the endings of the Infinitive commonly form the Present and Past Perfect Times of the Indicative, and their Participles Passive.

INFINITIVES,	No. 1.	No. 3.	No. 10.
Ending in <i>cere</i> ; as, <i>víncere</i> , to conquer, which makes	<i>vinco</i> ,	<i>vinci</i> ,	<i>vinto</i>
in <i>dere</i> ; as, <i>ardere</i> , to burn,	<i>ardo</i> ,	<i>arsi</i> ,	<i>arso</i>
in <i>gere</i> ; as, <i>piángere</i> , to weep,	<i>piango</i> ,	<i>piansi</i> ,	<i>pianto</i>
in <i>gliere</i> ; as, <i>cógliere</i> , to gather,	<i>colgo</i> ,	<i>colsi</i> ,	<i>colto</i>
in <i>lere</i> ; as, <i>svèllere</i> , to root up,	<i>svello</i> ,	<i>svelsi</i> ,	<i>svelto</i>
in <i>mere</i> ; as, <i>imprímere</i> , to print,	<i>imprimo</i> ,	<i>impressi</i> ,	<i>impresso</i>
in <i>nere</i> ; as, <i>pónere</i> , to put,	<i>pongo</i> ,	<i>posi</i> ,	<i>posto</i>
in <i>ndere</i> ; as, <i>préndere</i> , to take,	<i>prendo</i> ,	<i>presi</i> ,	<i>preso</i>
in <i>pere</i> ; as, <i>rómpere</i> , to break,	<i>rompo</i> ,	<i>ruppi</i> ,	<i>rotto</i>
in <i>rere</i> ; as, <i>córrere</i> , to run,	<i>corro</i> ,	<i>corsi</i> ,	<i>corso</i>
in <i>tere</i> ; as, <i>mèttère</i> , to put,	<i>metto</i> ,	<i>misi</i> ,	<i>messo</i>
in <i>vere</i> ; as, <i>scrívère</i> , to write,	<i>scrivo</i> ,	<i>scrissi</i> ,	<i>scritto</i>

12.—Some of the irregular verbs, of the second Conjugation, ending in *si* in the Past Perfect, have the *s* double, as in the above examples of *scríssi*, and *impréssi*. The following are the greater part of them.

INFINITIVES.	No. 1.	No. 3.	No. 10.
<i>addurre</i> , to allege, makes	<i>adduco</i> ,	<i>addussi</i> ,	<i>addotto</i>
<i>affiggere</i> , to affix,	<i>affiggo</i> ,	<i>affissi</i> ,	<i>affisso</i>
<i>ascrivere</i> , to ascribe,	<i>ascrivo</i> ,	<i>ascrissi</i> ,	<i>ascritto</i>
<i>attrarre</i> , to attract,	<i>attraggo</i> ,	<i>attrassi</i> ,	<i>attratto</i>
<i>commovere</i> , to move,	<i>commovo</i> ,	<i>commossi</i> ,	<i>commosso</i>
<i>condurre</i> , to conduct,	<i>conduco</i> ,	<i>condussi</i> ,	<i>condotto</i>
<i>contrarre</i> , to contract,	<i>contraggo</i> ,	<i>contrassi</i> ,	<i>contratto</i>
<i>corrèggere</i> , to correct,	<i>correggo</i> ,	<i>corressi</i> ,	<i>corretto</i>
<i>cucere</i> , to cook,	<i>cuoco</i> ,	<i>cossi</i> ,	<i>cotto</i>
<i>dirigere</i> , to direct,	<i>dirigo</i> ,	<i>diressi</i> ,	<i>diretto</i>
<i>distrarre</i> , to take off,	<i>distraggo</i> ,	<i>distrassi</i> ,	<i>distratto</i>
<i>distruggere</i> , to destroy,	<i>distruggo</i> ,	<i>distrussi</i> ,	<i>distrutto</i>
<i>elèggere</i> , to elect,	<i>eleggo</i> ,	<i>elessi</i> ,	<i>eletto</i>
<i>erigere</i> , to erect,	<i>erigo</i> ,	<i>eressi</i> ,	<i>eretto</i>
<i>esprimere</i> , to express,	<i>esprimo</i> ,	<i>espressi</i> ,	<i>espresso</i>
<i>figgere</i> , to thrust in,	<i>figgo</i> ,	<i>fissi</i> ,	<i>fitto</i>
<i>introdurre</i> , to introduce,	<i>introduco</i> ,	<i>introdussi</i> ,	<i>introdotta</i>
<i>imprímere</i> , to print,	<i>imprimo</i> ,	<i>impressi</i> ,	<i>impresso</i>
<i>indurre</i> , to induce,	<i>induco</i> ,	<i>indussi</i> ,	<i>indotto</i>
<i>leggere</i> , to read,	<i>leggo</i> ,	<i>lessi</i> ,	<i>letto</i>
<i>muovere</i> , to move,	<i>movo</i> ,	<i>mossi</i> ,	<i>mosso</i>
<i>negligere</i> , to neglect,	<i>negligo</i> ,	<i>neglessi</i> ,	<i>negletto</i>
<i>opprimere</i> , to oppress,	<i>opprimo</i> ,	<i>oppressi</i> ,	<i>oppresso</i>
<i>percuotere</i> , to strike,	<i>percuoto</i> ,	<i>percorsi</i> ,	<i>percosso</i>

INFINITIVES.	No. 1.	No. 3.	No. 10.
<i>produrre</i> , to produce, . . .	<i>produco</i> ,	<i>produssi</i> ,	<i>prodotto</i>
<i>promovere</i> , to promote, . . .	<i>promovo</i> ,	<i>promossi</i> ,	<i>promosso</i>
<i>proteggere</i> , to protect, . . .	<i>protego</i> ,	<i>protessi</i> ,	<i>protetto</i>
<i>reggere</i> , to rule,	<i>reggo</i> ,	<i>ressi</i> ,	<i>retto</i>
<i>ridurre</i> , to reduce,	<i>riduco</i> ,	<i>ridussi</i> ,	<i>ridotto</i>
<i>riflettere</i> , to reflect, . . .	<i>rifletto</i> ,	<i>riflessi</i> ,	<i>riflesso</i>
<i>rilucere</i> , to shine,	<i>riluco</i> ,	<i>rilussi</i> ,	(wanting)
<i>rimovere</i> , to remove, . . .	<i>rimovo</i> ,	<i>rimossi</i> ,	<i>rimosso</i>
<i>riscuotere</i> , to redeem, . . .	<i>riscuoto</i> ,	<i>riscosi</i> ,	<i>riscosso</i>
<i>scrivere</i> , to write,	<i>scrivo</i> ,	<i>scrissi</i> ,	<i>scritto</i>
<i>scuotere</i> , to shake,	<i>scuoto</i> ,	<i>scossi</i> ,	<i>scosso</i>
<i>sedurre</i> , to seduce,	<i>seduco</i> ,	<i>sedussi</i> ,	<i>sedotto</i>
<i>sopprimere</i> , to suppress, . .	<i>sopprimo</i> ,	<i>soppressi</i> ,	<i>soppresso</i>
<i>struggere</i> , to destroy, . . .	<i>struggo</i> ,	<i>strussi</i> ,	<i>strutto</i>
<i>succedere</i> , to succeed, . . .	<i>succedo</i> ,	<i>successi</i> ,	<i>successo</i>
<i>tradurre</i> , to translate, . . .	<i>traduco</i> ,	<i>tradussi</i> ,	<i>tradotto</i>
<i>trafiggere</i> , to transfix, . .	<i>trafiggo</i> ,	<i>trafissi</i> ,	<i>trafitto</i>
<i>trarre</i> , to draw,	<i>traggo</i> ,	<i>trassi</i> ,	<i>tratto</i>
<i>vivere</i> , to live,	<i>vivo</i> ,	<i>vissi</i> ,	<i>vissuto</i>

13.—It is useful, as a general rule, to know, that the 1st person singular of the Past Perfect, Indicative, in the 2d Conjugation, does, whenever the verb is irregular, always end in *i*; that the 3d person singular of the verb so ending is formed by dropping the *i* and putting an *e* in its place; and that the 3d person plural in the same Time and Mode is formed by adding *ro* to the 3d person singular: as, *caddi*, I fell, *cádde*, he fell, *cádbero*, they fell; *léssi*, I read, *lésse*, he read, *léssero*, they read.—The other terminations in the Past Perfect Time are always regular, namely, those of the 2d singular, and the 1st and 2d plural; so *cadére* and *leggere* make, in the Past Perfect, *cadésti*, thou didst fall, *cadémmo*, we fell, *cadéste*, you fell; and *leggésti*, thou readest, *léggemmo*, we read, *leggéste*, you read. These three Persons may always be formed in this way, both in regular and irregular verbs: change the final *re* of the infinitive to *sti*, and you have the 2d person singular; as in the above examples of *cadére*, and *leggere*, which become *cadésti*, *leggésti*; change the final *i* of the 2d Person Singular to *e*, and you have the 2d Person Plural; as in the above *cadéste*, *leggéste*; change the final *re* of the Infinitive to *mmo*, and you have the 1st person plural; as in the above *cadémmo*, *léggemmo*.

- 14.—Of the verbs of the 3d Conjugation, the following eight are more irregular than the rest; their conjugation should be well attended to, because they happen to be verbs of great use: they are, *apriré*, to open; *copriré* to cover; *diré*, to say; *moriré*, to die; *saliré*, to go up; *udiré*, to hear; *veniré*, to come; *usciré*, to go out.
- 15.—The principal thing to be observed, as regards the irregularity of verbs of the 3d Conjugation, is, that a large part of those verbs have *isc* preceding the final letter in some of their changes. Thus, *ardiré*, to dare, makes *ardísco*, I dare; and not *árdo*: *ardísci*, thou darest; and not *árdi*, &c. It is in the Present of the indicative, in the Present of the Subjunctive, and in the Imperative, that this irregularity takes place; but never in any of the other Times and Modes. Look back at the list of irregulars in *ire*, and you will see *aboliré* as an example.—There are not many verbs of this conjugation that are completely regular, in consequence of so many of them having the abovementioned *isc*. The following are the greater part of the perfectly regular verbs of the 3d Conjugation. All these are to be conjugated in just the same manner as *Sentiré*.

acconsentiré, to assent to
bulliré, to boil
compartiré, to divide
consentiré, to consent
convertiré, to convert
dipartiré, to part
dissentiré, to dissent
divertiré, to divert
divestiré, to divest
dormiré, to sleep
fuggiré, to flee
investiré, to invest
mentiré, to lie
partiré, to depart
pentiré, to repent
perseguiré, to persecute
pervertiré, to pervert
presentiré, to foresee

proseguiré, to prosecute
ribulliré, to boil again
rifuggiré, to take refuge
ripartiré, to divide
ripentiré, to repent
risentiré, to awaken
rivestiré, to dress again
seguiré, to follow
serviré, to serve
sfuggiré, to flee from
smentiré, to give the lie
sobbulliré, to boil slowly
sortiré, to elect
souvertiré, to subvert
svestiré, to undress
travestiré, to disguise
vestiré, to dress

- 16.—In *Galignani's Grammar* the verb given as a model of regular verbs of this 3d Conjugation is one of those that have

have the *isc*. And I do not know but *Galignani* is right in considering these verbs as regulars, since, as he observes, there are, in the 3d Conjugation, as many as *twenty* verbs having terminations with the *isc* for every *one* not having such terminations. In considering those verbs, therefore, which have the *isc*, and which have no further variation, (as *abolire*, for example) we may call them regular or irregular as we please: regular, in as much as they may all be conjugated just like *abolire*; or irregular, as they differ from such as are in the foregoing list of thirty five, supposing those thirty five, and what few more there may be like them, to be the only perfectly regular verbs of the 3d Conjugation.

17.—The verbs of the 3d Conjugation, almost all, make their 1st Person Singular of the Past Perfect of the Indicative in *ìi*; as, *seppellire*, to bury, makes *seppellìi*, I buried. But this double *i*, in these cases, is, by some, rejected, and a *j* is put in its place; as, *seppellj*, I buried; *uscj*, I went out, instead of *uscìi*.

18.—There are some of the verbs of the 3d Conjugation which may be conjugated either with the *isc*, or without it: that is to say, either like *abolire*, or like *sentire*. Such are the following.

INFINITIVES.	No. 1.	No. 1.
<i>abbellire</i> , to embellish, makes	<i>abbellisco</i> ,	or <i>abbello</i>
<i>aborrìre</i> , to abhor,	<i>aborrisco</i> ,	or <i>aborro</i>
<i>annobilìre</i> , to enable,	<i>annobilisco</i> ,	or <i>annobilo</i>
<i>apparìre</i> , to appear,	<i>apparisco</i> ,	or <i>apparo</i>
<i>arrossìre</i> , to blush,	<i>arrossisco</i> ,	or <i>arrosso</i>
<i>avvertìre</i> , to warn,	<i>avvertisco</i> ,	or <i>avverto</i>
<i>colorìre</i> , to colour,	<i>colorisco</i> ,	or <i>coloro</i>
<i>indurìre</i> , to become hard, . .	<i>indurisco</i> ,	or <i>induro</i>
<i>nutrìre</i> , to nourish,	<i>nutrisco</i> ,	or <i>nutro</i>
<i>offerìre</i> , to offer,	<i>offerisco</i> ,	or <i>offero</i>
<i>proferìre</i> , to proffer,	<i>proferisco</i> ,	or <i>profero</i>
<i>soffrìre</i> , to suffer,	<i>soffrisco</i> ,	or <i>soffro</i>

19.—Some of the verbs in *ire* have, as may be seen in the list of irregulars, a variation in the Past Perfect, and some are irregular in the Participle Passive; as in the following.

INFINITIVES.	No. 1.	No. 3.	No. 10.
<i>apparire</i> , to appear, makes	{ <i>apparisco</i> , or <i>apparo</i> }	<i>apparsi</i> ,	<i>apparso</i>
<i>aprire</i> , to open,	<i>apro</i> ,	{ <i>aprii</i> , or <i>apersi</i> }	<i>aperto</i>
<i>comparire</i> , to appear before,	<i>comparisco</i> ,	<i>comparsi</i> ,	<i>comparso</i>
<i>coprire</i> , to cover,	<i>copro</i> ,	{ <i>coprii</i> , or <i>copersi</i> }	<i>coperto</i>
<i>offerire</i> , to offer,	{ <i>offerisco</i> , or <i>offero</i> }	{ <i>offerii</i> , or <i>offersi</i> }	<i>offerto</i>
<i>instruire</i> , to instruct,	<i>instruisco</i> ,	<i>instrussi</i> ,	<i>istrutto</i>
<i>proferire</i> , to proffer,	{ <i>proferisco</i> , or <i>profero</i> }	<i>proferii</i> ,	<i>proferto</i>
<i>soffrire</i> , to suffer,	{ <i>soffrisco</i> , or <i>soffro</i> }	<i>soffrii</i> ,	<i>sofferto</i>
<i>seppellire</i> , to bury,	<i>seppellisco</i> ,	<i>seppellii</i> ,	{ <i>seppellito</i> , or <i>seppolto</i>

20.—There are some verbs which belong, each, to more than one Conjugation. Some have the termination of their Infinitive either in *are* or in *ire*, while others have it either in *ere* or *ire*. Those having the double termination in *are* or *ire* are the most numerous. According to their termination, in *are*, *ere*, or *ire*, they belong to one or the other of the Conjugations. Thus, *Abbellàre* is of the 1st, *Abbellire* of the 3d, *Assorbere* of the 2d, *Assorbire* of the 3d Conjugation, and so forth.

Verbs in *are* or *ire* ; as,

<i>abbellàre</i> ,	{ to adorn	<i>inanimàre</i> ,	{ to encourage
or <i>abbellire</i> ,		or <i>inanimire</i> ,	
<i>coloràre</i> ,	{ to colour	<i>fallàre</i> ,	{ to offend, or err
or <i>colorire</i> ,		or <i>fallire</i> ,	
<i>inacerbàre</i> ,	{ to grow sour	<i>imbrunàre</i> ,	{ to make brown
or <i>inacerbire</i> ,		or <i>imbrunire</i> ,	
<i>impazzàre</i> ,	{ to grow mad	<i>impallidàre</i> ,	{ to grow pale
or <i>impazzire</i> ,		or <i>impallidire</i> ,	
<i>induràre</i> ,	{ to harden	<i>raffinàre</i> ,	{ to refine
or <i>indurire</i> ,		or <i>raffinire</i> ,	

Verbs in *ere* or *ire* ; as,

assorbere, }
or } to absorb
assorbire, }
divertere, }
or } to divert
divertire, }

frémere, }
or } to be angry
fremire, }
souvertre, }
or } to subvert
souvertire, }

21.—One more Observation, relating to the *Participles Passive*.

The *Participles Active* are subject to hardly any irregularity: they are, always, for the 1st Conjugation, in *ando* and *ante* ; and, for the 2d and 3d Conjugations, always in *endo* and *ente*. But, the *Participles Passive* are subject to a good deal of irregularity. First, observe, that all those of the 1st Conjugation are regular, whether they be of verbs regular or irregular, and all end in *ato* ; as, *amato*, loved, *parlato*, spoken, *andato*, gone. Secondly, all the *regular* verbs of the 2d Conjugation must have their *Participles* in *uto* ; as, *creduto*, believed ; *venduto*, sold. When they are not thus regular, they do always end in *so* or *to* ; but, then, the syllable preceding the *so* or *to* is very various. The following are examples.

PARTICIPLES PASSIVE,

Ending in *unto* ; as *piangere*, to weep, which makes *piunto*, wept
in *arso* ; as *spargere*, to spread, *spárso*, spread
in *aso* ; as *rimanere*, to remain, *rimáso*, remained
in *ato* ; as *nascere*, to be born, *náto*, born
in *élto* ; as *scégliere*, to choose, *scélto*, chosen
in *énto* ; as *spégnere*, to extinguish, . . . *spénto*, extinguished
in *érso* ; as *dispérgere*, to disperse, . . . *dispérso*, dispersed
in *ésó* : as *disféndere*, to defend, *disfésó*, defended
in *ésso* ; as *méttere*, to put, *mésso*, put
in *éstó* ; as *chiédere*, to ask, *chiéstó*, asked
in *énto* ; as *cíngere*, to gird, *cínto*, girded
in *íso* ; as *dividere*, to divide, *divíso*, divided
in *ítto* ; as *affliggere*, to afflict, *afflítto*, afflicted
in *íuto* ; as *accrésocere*, to increase, . . . *accresciúto*, increased
in *ólto* ; as *cógliere*, to gather, *cólto*, gathered
in *órso* ; as *córrere*, to run, *córso*, run
in *órto* ; as *accórrere*, to perceive, *accórto*, perceived
in *óso* ; as *nascóndere*, to hide, *nascóso*, hidden
in *ósto* ; as *pórre*, to put, *pósto*, put
in *ótto* ; as *cucere*, to cook, *cótto*, cooked
in *únto* ; as *giúgnere*, to join, *giúnto*, joined
in *úso* ; as *chiúdere*, to shut, *chiúso*, shut
in *útto* ; as *strúggere*, to destroy, *strútto*, destroyed

All these examples above, except that of *rimanére*, are of verbs in *ERE short*: the Participles Passive of the twenty-two verbs in *ERE long* have already been given under Observation 10.—The Participles Passive of the verbs of the 3d Conjugation in *ire* all end in *ito*, as in *sentíre*, *servíre*, &c., excepting a very few, like these which follow, in which we find an irregularity.

<i>apparíre</i> , to appear, makes	$\left\{ \begin{array}{c} \text{apparso,} \\ \text{or} \\ \text{apparito,} \end{array} \right\}$	appeared
<i>apríre</i> , to open,	<i>aperto</i> ,	opened
<i>comparíre</i> , to appear before, .	$\left\{ \begin{array}{c} \text{comparso,} \\ \text{or} \\ \text{comparito,} \end{array} \right\}$	appeared before
<i>copríre</i> , to cover,	<i>coperto</i> ,	covered
<i>diré</i> , to say,	<i>detto</i> ,	said
<i>instruíre</i> , to instruct,	<i>istrutto</i> ,	instructed
<i>moríre</i> , to die,	<i>morto</i> ,	died
<i>proferíre</i> , to proffer,	$\left\{ \begin{array}{c} \text{proferito,} \\ \text{or} \\ \text{proferito,} \end{array} \right\}$	proffered
<i>seppellíre</i> , to bury,	$\left\{ \begin{array}{c} \text{sepolto,} \\ \text{or} \\ \text{seppellito,} \end{array} \right\}$	buried
<i>soffríre</i> , to suffer,	$\left\{ \begin{array}{c} \text{sofferito,} \\ \text{or} \\ \text{sofferito,} \end{array} \right\}$	suffered
10. <i>veníre</i> , to come,	<i>venuto</i> ,	come

I must observe, that, in addition to these irregularities, there are a good many of the Participles Passive of verbs of the 1st Conjugation which are very frequently *contracted* in their spelling. Such are the following; and these it is necessary to attend to; for, they frequently give rise to misunderstanding, from the circumstance of their being, when in the contracted form, generally the same words in spelling as the 1st person singular of the Present of the Indicative. Thus *accóncio*, the contraction of *aconciáto*, means *I arrange*, as well as *arranged*; and so on with the greater part of the rest.

<i>aconciáto</i> , arranged, may be contracted to	<i>accóncio</i>
<i>adornáto</i> , adorned,	<i>adórno</i>
<i>asciugáto</i> , wiped,	<i>asciútto</i>
<i>avvezáto</i> , accustomed,	<i>avvézzo</i>
<i>caricáto</i> , loaded,	<i>cárico</i>
<i>cercáto</i> , sought,	<i>cérco</i>

<i>compráto</i> , bought,	may be contracted to <i>còmpro</i>
<i>conclúto</i> , mended,	. . . . . <i>còncio</i>
<i>cassáto</i> , cancelled,	. . . . . <i>cássa</i>
<i>crespáto</i> , curled, or frizzed	. . . . . <i>crésपो</i>
<i>destáto</i> , awakened,	. . . . . <i>déstो</i>
<i>fermáto</i> , stopped,	. . . . . <i>férmo</i>
<i>gonfláto</i> , swelled,	. . . . . <i>gónfio</i>
<i>guastáto</i> , spoiled,	. . . . . <i>guástो</i>
<i>ingomberáto</i> ,	} encumbered, { <i>ingómbro</i> ,
or	
<i>ingombráto</i> ,	} <i>ingómbro</i>
<i>lácérato</i> , torn,	
<i>liberáto</i> , liberated,	. . . . . <i>libero</i>
<i>maceráto</i> , subdued, or weakened,	. . . . . <i>mácero</i>
<i>manifestáto</i> , manifested,	. . . . . <i>manífesto</i>
<i>mozzáto</i> , cut off,	. . . . . <i>mózzo</i>
<i>nettáto</i> , cleaned,	. . . . . <i>nétto</i>
<i>pagáto</i> , payed	. . . . . <i>págo</i>
<i>pestáto</i> , beaten, or pounded,	. . . . . <i>péstो</i>
<i>priváto</i> , deprived,	. . . . . <i>prívo</i>
<i>scemáto</i> , diminished,	. . . . . <i>scémo</i>
<i>sconciáto</i> , deranged,	. . . . . <i>scòncio</i>
<i>seccáto</i> , dried,	. . . . . <i>sécco</i>
<i>sgomberáto</i> ,	} <i>sgómbro</i> ,
or	
<i>sgombráto</i> ,	} <i>sgómbro</i>
<i>stancáto</i> , tired,	
<i>toccáto</i> , touched,	. . . . . <i>tócco</i>
<i>troncáto</i> , cut,	. . . . . <i>trínco</i>
<i>voltáto</i> , turned,	. . . . . <i>vólto</i>
<i>vuotáto</i> , emptied,	. . . . . <i>vuótो</i>
<i>scaricáto</i> , disburdened,	. . . . . <i>scárico</i>
<i>scampáto</i> , escaped,	. . . . . <i>scámपो</i>
<i>saziáto</i> , satisfied,	. . . . . <i>sázio</i>
<i>salváto</i> , saved,	. . . . . <i>sálvo</i>
<i>sporcáto</i> , dirtied,	. . . . . <i>spórco</i>
<i>scalzáto</i> , unshod,	. . . . . <i>scálzo</i>
<i>straccáto</i> , fatigued,	. . . . . <i>strácco</i>

CHAPTER X.

Etymology of Adverbs.

69. THE Etymology of this Part of Speech is a matter requiring but little study. Adverbs are subject to nothing of what is called *declension* or *conjugation*. They undergo no variations in their endings, in Italian, any more than words of the same Part of Speech do in English. I shall have little more to do than just to give a list of the most important of them. Adverbs are divided into different classes: some grammarians make more classes of them, some less. The classing of them is, to a certain extent, a matter of choice or taste; and they may be classed, in all languages, in one and the same way. The only Adverbs that I shall consider as belonging to distinct classes will be those of *Time*, of *Place*, and of *Manner*. See what is said of Adverbs under Paragraph 3, as respects their being sometimes *compound*. It will be observed, by some of the following examples, that the two languages are just alike in this respect.

Adverbs of Time.

óra, or *or*, now, sometimes

or *ora*, presently

d' ora in ora, every hour

ad ora ad ora, from hour to hour, continually

adesso, now

ultimaménte, lately

nuovaménte, } newly
di fresco, }
poco fa, not long since
guari, a good while since
da indi innanzi, henceforth
all' avvenire, for the future
fra poco, shortly
sempre, always
mai, never, ever
giammái, never, ever
per sempre, for ever
spesso, often
di rado, seldom
súbito, immediately
altre volte, formerly
già, already, or formerly
ad ógni moménto, at every moment
ógni giòrno, every day
giornalménte, daily
frattánto, in the mean time
di già, already
tosto, soon
tosto che, or *tostocchè,* as soon as
subito che, as soon as
non sè tosto, hardly
quando, when
dappóí, since
dappoichè, after
appéna, }
 or } hardly
appenachè, }
óggi, to day
jéri, yesterday
avantiéri, }
 or } the day before yesterday
jer l'áltro, }
jerséra, last night
jermattína, yesterday morning
dománi, to-morrow

domattina, to-morrow morning

posdománi, the day after to-morrow

ancóra, yet

di notte, in the night-time

di giòrno, in the day-time

tardi, late

di buón ora, betimes

di buón mattino, early

allorchè, when

allóra, then

di nuóvo, again

teste, just now

presto, quickly

poi, then

poichè, when, since, after

dipóí, since

di qua a poco, a little time

dopo,

or

dopo che,

} after

prima,

or

prima che,

avanti

or

avanti che;

innanzi,

or

innanzi che,

anzi,

or

anzi che

} before, rather

mentre,

or

mentre che,

} whilst

póscia,

or

poscia che,

} after, since, since that

di quando in quando, }
 or } from time to time
di tempo in tempo,
dove, or ove, when
fino, until
fin adéssò, }
 or } 'till now
finóra,
infino, until, as long as
finoattanto, }
infinoattanto, } 'till, until that
 or
infinoattantochè }

Adverbs of Place.

dove, or ove, where
donde, or onde, whence
verso dove, whither
fin dove, how far
quivi, there
qua, }
 or } here, thither
qui,
costì, }
 or } there, thither
costà,
giù, down
diétro, behind
entro, }
 or } within
dentro,
fuóri, without
là, }
 or } there
lì
per tutto, every where
su, up
di sotto, underneath
di sopra, above

vicino, near
ovunque, everywhere, or wherever
di qui, or *quinci*, hence
di là, or *di là*, thence
di costà, or *di costinci*, thence
quindi, or *indi*, thence
d'altronde, from another place
di lontano, from afar
d'appresso, from hard by
quinci su, from above
quincentro, from here within
di qua, this way
di là, that way
fin qua, to this place
fin là, to that place
fin costà,
 or
fin colà,
colà, there
lassù, above, or up there
laggiù, below, or down there
costaggiù, there below
costassù, there above
verso qua, towards this place
verso là, towards that place

Adverbs of Manner.

There are a great many words belonging to this class of Adverbs. They are called *Adverbs of Manner*, because they express the manners in which acts are done, or in which things exist. Thus, when I say, he talks *foolishly*, she sings *beautifully*, the dog lies *quietly*; the adverbs *foolishly*, *beautifully*, and *quietly*, serve to express the different manners of the acts of talking and singing and the manner of the state of lying. Some of these adverbs are called, also, Adverbs of *Degree*, when they serve to modify the sense of an Adjective; as when I say, *this wine is tolerably good*; which means the same as, *this wine is good in a tolerable degree*. These Adverbs

are formed, in Italian, as they are in English, from *Adjectives*. In English, we form the Adverb by adding *ly* to the Adjective, as in the foregoing examples of *foolishly*, *beautifully*, and *quietly*, which are formed from the Adjectives *foolish*, *beautiful*, and *quiet*. It is very much the same thing with the Italians, who form the Adverb by adding *mente* to the Adjective, according to the following rules.

- 1.—When the Adjective is one of those which end in *o* for the masculine singular, then the Adverb is formed by adding *mente* to the Adjective in its *feminine termination*; thus, from the Adjective *rado*, rare, the feminine singular of which is *rada*, comes the Adverb *radaménte*, rarely. The following are examples:

ADJECTIVES.	ADVERBS.
<i>amoroso</i> , amorous	<i>amorosaménte</i> , amourosly
<i>frettoloso</i> , hasty	<i>frettolosaménte</i> , hastily
<i>pronto</i> , ready	<i>prontaménte</i> , readily
<i>temerario</i> , heedless	<i>temerariaménte</i> , heedlessly
<i>giusto</i> , just	<i>giustaménte</i> , justly
<i>infinito</i> , infinite	<i>infinitaménte</i> , infinitely
<i>eccessivo</i> , excessive	<i>eccessivaménte</i> , excessively
<i>dotto</i> , learned	<i>dottaménte</i> , learnedly

- 2.—When the Adjective ends, in the singular, in *e*, the Adverb is generally formed by adding *mente* to this termination of the Adjective; as in the following examples:

ADJECTIVES.	ADVERBS.
<i>costante</i> , constant	<i>costanteménte</i> , constantly
<i>repente</i> , sudden	<i>repenteménte</i> , suddenly
<i>dolce</i> , sweet	<i>dolceménte</i> , sweetly
<i>cortese</i> , courteous	<i>corteseménte</i> , courteously

- 3.—When the Adjective ends, in the singular, in *le*, the Adverb is formed by adding *mente* to the Adjective; dropping, at the same time, the final *e* of the Adjective. The following are examples:

ADJECTIVES.	ADVERBS.
<i>convenevole</i> , convenient	<i>convenevolménte</i> , conveniently
<i>piacevole</i> , pleasant	<i>piacevolménte</i> , pleasantly
<i>ridévole</i> , ridiculous	<i>ridevolménte</i> , ridiculously
<i>amórevole</i> , kind	<i>amorevolménte</i> , kindly

4.—Under paragraph 54 I have noticed the termination which Adjectives have in *issimo*, which they make in order to express the sense of our word *very*. It is the same with these Adverbs of Manner and Degree. They are formed according to the 1st of the above three rules; that is, they take the *feminine* termination of the Adjective in *issimo*, with the *mente* added to it. The following are examples:

ADJECTIVES.
ricco, rich
ricchissimo, very rich
felice, happy
felicissimo, very happy

ADVERBS.
riccaménte, richly
ricchissimaménte, very richly
feliceménte, happily
felicissimaménte, very happily

The Adverbs will need hardly any further notice. Besides what I have already given, however, I will add a list of some of those most commonly used. I shall not take up room by inserting many of the great number which are formed from the *Adjectives*, terminating in *mente*, because I have just given *rules* for the manner of forming these, which rules may be very easily comprehended. Some might consider that the Adverbs in the following list should be divided into different classes; and there are words here inserted which would not, perhaps, by some persons, be considered as *Adverbs* at all. The far greater part of them are, however, purely Adverbs; and I leave the *classifying* of them to the discretion of the reader.

quanto, how much
tanto, so much
troppo, too much
molto, much, very
più, more
vie più, much more
meno, less
vie meno, much less
davantaggio, more
assai più, a good deal, much more
al più, at the most

par tanto

alméno, at the least

niénte affátto, not at all

altrettánto, as much

quási, almost, as it were

affátto, quite

del tutto, entirely

una volta, once

due volte, twice

tre volte, three times

tante volte, so many times, so often

molte volte, many times, often

quante volte, how many times, how often

primieraménte, in the first place, first

secondariaménte, in the second place, secondly

in terzo luógo, in the third place, thirdly

sopra tutto, above

al postútto, altogether

in giro, by turns

in órdine, in order, orderly

in fine,

or

alla fine,

insiéme, together

certo,

or

di certo,

veraménte,

da vero,

in vero,

nel vero,

or

in verità,

a fé, in faith

sicúro,

or

al sicúro,

} in fine, at last

} certainly

} truly, in truth

} certainly

al fermo, } assuredly
per fermo, }
bene, well

sì bene, }
 or } yes indeed
sì b' l', }

sì, }
 or } yes
mái sì, }

non, not

no, no

per nulla, } on no account
per niénte, }

mica, nè mica, or non mica, }
 or } not indeed

miga, nè miga, or non miga,
in conto alcúno, in no wise

forse, }
 or } perhaps
forse che, }

per avventúra, by chance

così, thus, as

come, so, when, as

siccóme, so, as

in che modo, in what manner

piùtosto, rather

più presto, sooner

méglio, better

anzi, rather

a guisa, }
 or } like
a modo, }

écco, behold

écco qui, see here

écco là, see there

assái, very

pur assái, very much

smisurataménte, beyond measure

fuor di misura, out of measure

solo,
 or
solaménte, } only, merely
da parte, a part
particolarménte, }
 or } in particular, particularly
in particoláre,
appósta, }
a bello stúdio, } on purpose, purposely
a bella posta, }
a disegno, designedly
alla stordíta, rashly
in fretta, hastily
appéna, }
 or } hardly, not quite
a mala pena, }
a contra vóglia, }
 or } against one's will
mal volentiéri, }
in un súbito, }
 or } of a sudden
subitaménte, }
poco a poco, little by little
passo a passo, step by step
bel bello, softly, gently
adúgio, gently
inginocchióne, upon one's knees
tentóne, }
 or } groping
brancolóne, }
carpóne, upon all fours
a piè, a foot
male, ill
péggio, worse

CHAPTER XI.

ETYMOLOGY OF PREPOSITIONS.

70. THESE, like the Adverbs, are subject to no change in their endings. They are, however, and some of them especially, words of great importance, as respects the manner of using them along with other words. What I have to do here is, merely, to give a list of the Prepositions most commonly in use.

di, of

a, to, or at

da, from, or by

in, in

ne, in

con, with

per, for

su, on, upon, or over

These are the prepositions which may be joined in one word, with articles, as we have seen under *Paragraph 29*. The word *ne*, when written with a grave accent (*nè*) is a Conjunction, and means *nor* or *neither*. In its capacity of preposition, it must be observed, *ne* is not used now-a-days unless it be joined with the article; and the word *in* is employed when no article immediately follows. Thus, to express “*in this house*,” we must say, *IN questa casa*; and not, *NE questa casa*; and, to express “*in the house*,” we must say, *NELLA casa*. In this latter case, it would not do to place the *in* before the article, and to say, *IN la casa*; though such mode of expression is not uncommon in old authors. In the following list I have placed

several prepositions which take, immediately after them, one or other of the prepositions *di* and *a*. The three prepositions *di*, *a*, and *da*, are called *Signs of the Cases*, and, as such, will need particular attention. See the remarks on *Case*, Paragraph 277, and *Syntax of Prepositions*, Paragraph 307.

<i>avanti</i> ,	before	
<i>infra</i> ,	}	within, between
<i>intra</i> ,		
<i>fra</i> ,		
or		
<i>tra</i> ,		
<i>circa</i> ,	towards, or about	
<i>contra</i> ,	or <i>contra di</i> ,	}
<i>contro</i> ,	or <i>contro di</i> ,	
<i>dopo</i> ,	or <i>dopo di</i> ,	after, behind
<i>intorno a</i> ,	}	around, about
<i>intorno di</i> ,		
or		
<i>d' intorno</i> ,		
<i>diétro di</i> ,	}	behind
or		
<i>diétro a</i> ,		
<i>entro</i> ,	or <i>entro a</i> ,	}
<i>dentro</i> ,	or <i>dentro a</i> ,	
<i>verso</i> ,	}	towards
or		
<i>verso di</i> ,		
<i>senza</i> ,	without	
<i>fuóri di</i> ,	}	outside of, without
or		
<i>di fuóri</i> ,		
<i>alláto di</i> ,	}	along side of
<i>accánto di</i> ,		
<i>rimpétto a</i> ,	or <i>di</i> ,	}
or		
<i>dirimpétto a</i> ,	or <i>di</i> ,	over against

sino, or *insino a*,
fino, or *infino a*, } as far as,
 or } or
sin, or *insin a*, } up to
fin, or *infin a*, }

appresso di,
 or } near to
appresso a, }

vicino,
vicino di,
 or } near to,
vicino a ; } or
presso, } hard by
presso di, }
 or }
presso a, }

sotto,
sotto di, } under, beneath
 or }
sotto a, }

sopra,
sopra di, } upon, above
 or }
sopra a, }

lungo,
lungo di, } along
 or }
lungo a, }

oltre di,
 or } besides
oltre a, }

di là di, on the other side of
di quà di, on this side of

CHAPTER XII.

ETYMOLOGY OF CONJUNCTIONS.

71. HERE, again, we have to do with words which, like the Adverbs and Prepositions, never undergo any variation in their endings. The words of neither of these Parts of Speech are very numerous; and all we have to do, in their *Etymology*, is to get the meanings of them by heart. When we come to the *Syntax*, we shall find, however, that Conjunctions, like Adverbs and Prepositions, will need very strict attention. The following list contains the greater part of the Italian Conjunctions.

<i>e</i> , <i>ed</i> , or <i>et</i> , and	
<i>o</i> , or <i>od</i> , either	
<i>nè</i> , or <i>'ned</i> , nor, neither	
<i>nemméno</i> ,	} nor, not even
<i>neppure</i> ,	
<i>neánche</i> ,	
<i>nemáncó</i> ,	
<i>che</i> , that	
<i>ánche</i> , <i>áncó</i> ,	} also, still, yet
<i>ancóra</i> , or <i>eziándio</i> ,	
<i>ovvéro</i> ,	} or
<i>oppúre</i> ,	
<i>ossía</i> ,	
<i>púre</i> , yet, indeed, however	
<i>tampóco</i> , neither	
<i>benchè</i> ,	} although
<i>sebbéne</i> ,	

ma, but

mondiméno,

nulladiméno,

} nevertheless

intanto, meanwhile, yet, however

però, therefore

tuttavía,

tutta volta,

} at all events, however

se, if

se mái, if ever

con patto che,

a condizíone che,

} upon condition that

purehè, providing that

a meno che, unless, except

perchè,

perocchè,

perciocchè,

a caúsa che,

} because, in order that

dunque,

adunque,

} then, therefore

perciò,

onde,

laónde,

} therefore

per la qual cosa, therefore

per conseguénza, by consequence, accordingly

acciò,

acciocchè,

affíne,

affinchè,

} in order that, to the end that

di maniera che, so that

del resto, as for the rest

ora, or *oro*, now

poichè,

posciacchè,

} since, as

in guisa che,

in maniera che,

} so as, in such a way

se non, saving, except

tanto che,

mentre che,

} s long as

*talmén*te che, }
si ben che, } so that
forse che, perhaps
eccétto che, }
se non che, } except, unless
secondochè, according as
oltrechè, besides that
siccóme, }
come, } as
comechè, }
*nosostán*te che, notwithstanding
conciosiacosacchè, that being the case, providing
caso che, in case that
quando, }
dove, } if, in case
sinchè, }
affinchè, } in order that
*común*que, however
senzachè, unless, without
finoatantochè, as long as
per tema che, for fear
dato che, }
soppósto che, } suppose that, granted that

CHAPTER XIII.

ETYMOLOGY OF INTERJECTIONS.

72. THE nature of these words has been explained under Paragraph 3. I mention Interjections here, again, only for the sake of form. There are very few of them in any language; and their use is purely a matter of practice. The Interjections, in Italian, are the following, with, perhaps, a few more in addition to these.

ha ! ha !

orsù ! come !

o ! o !

oh ! oh !

olà ! heigh !

via, via ! pshaw !

ahi ! alas !

oimè !

oimè lasso ! } *alas !*

oibò ! fie !

eh ! eh !

deh ! alas !

CHAPTER XIV.

OF INCREASE AND DIMINUTION IN WORDS.

73. MANY words, in Italian, are subject to an *increase* or *diminution* in the number of their letters, which some grammarians call *increment* and *retrenchment*. In paragraph 4, I have noticed the circumstance of diminution in words; and to this a large portion of the words throughout the language are subject. We will first notice those which are capable of increase. These are not so numerous.

74. INCREASE IN WORDS.—The preposition *a*, to, is very commonly increased to *ad*, when it stands immediately before a word beginning with a vowel. So with the preposition *su*, upon, which may be increased to *sur*. So with the conjunctions *e*, and, *o*, or, or either, and *nè*, nor, or neither, which may be increased to *ed*, *od*, and *ned*; and, in old authors, we sometimes find the conjunction *e* written *et*. The words *se*, if, and *che*, that, were formerly sometimes written *sed* and *ched*; but these two latter forms are very old, and quite out of use. The use of *ned*, instead of *nè*, is, also, out of fashion now-a-days. These increasings in words arise for just the same reason as that for which we, in English, sometimes use *an* instead of *a*; that is, for the sake of *harmony*. It is only when the abovementioned little words come just be-

fore another word beginning with a vowel, that they are thus subject to take a consonant at their ends. For example, it is more harmonious to say, *parlo ad un uómo*, I speak to a man ; *sur una sédia*, upon a chair ; than, *parlo a un uómo* ; *su una sédia* ; just as, in English, it sounds better to say *AN untoward event*, than to say *A untoward event*. Besides the above instances of increase at the *ends*, there is one manner of increase at the *beginnings*, of words ; namely, that of prefixing an *i* to words which begin with an *s* having a consonant immediately after it, in cases where the preceding word terminates with a consonant. For example, instead of saying *con stúdio*, with study, the Italians may say, *con istúdio* ; instead of *in scámbo*, in exchange, *in iscámbo* ; and so forth. The word *stesso*, same or self, is often spelled *istesso* ; as, *L'ISTESSO giorno*, the same day ; instead of *LO STESSO giorno* ; *L'ISTESSA cosa*, the same thing ; instead of *LA STESSA cosa*. There is, as SIGNOR BARBERI observes, no strict rule for this ; and the *i* may, in such cases, be either used or not, as taste may dictate. Personal Pronouns are sometimes joined to verbs, so as to make one word of two, (see *Syntax Paragraph 42*) ; and, when this is the case, there is an increase of one letter at the junction of the two words, if the verb have an accent on its final vowel, or be a monosyllable : as, *io vedrollo*, I shall see him (instead of *io vedrò lo*, or *io lo vedrò*) ; where we see an additional *l* between the *vedrò* and the *lo*. In many of the Adverbs or Conjunctions, also, there may be an increase of one letter, where two words are joined in one : as, *vieppiù*, much more ; *acciocchè*, in order that ; *perciocchè*, because ; instead of *vie più*, *accid che*, *percid che*.

75. DIMINUTION IN WORDS.—Let it be observed that, in speaking, here, of *diminution* or *retrenchment* in words, I mean, particularly, that shortening to which words are subject independently of the *Apostrophe*. The use of the *Apostrophe* has been already noticed at *Paragraph 13*. Here I have to show how words may be curtailed without using any mark of elision at all. The curtailing of words in their endings is a thing of constant occurrence, in Italian. It is not only allowed to the poets, but to all writers, and to people in

common conversation ; and it is, as must be evident, at once a great advantage in point of strength, and a great beauty in the language.

76. It is a general rule, that all words ending in *le*, *lo*, *mo*, *ne*, *no*, *re*, or *ro*, may be shortened by the omitting of their final vowel. If the *l*, *m*, *n*, or *r*, which precedes the final vowel, be *double*, then, generally speaking, the retrenchment is not allowable. The far greater part of the words which may be curtailed in their endings are, *Nouns*, *Adjectives*, and some parts of the *Verbs*. The following are a few examples of the *Nouns* and *Adjectives*.

Nouns and Adjectives in LE and LO.

<i>abituále</i> , habitual, may be written <i>abituál</i>	
<i>amábile</i> , amiable,	<i>amábil</i>
<i>ciélo</i> , heaven,	<i>ciél</i>
<i>crudéle</i> , cruel,	<i>crudél</i>
<i>fácil</i> , easy,	<i>fácil</i>
<i>géntile</i> , genteel,	<i>géntil</i>
<i>guanciále</i> , a pillow	<i>guanciál</i>
<i>inviolábile</i> , inviolable, . . .	<i>inviolábil</i>
<i>laudérole</i> , laudable,	<i>laudérol</i>
<i>mele</i> , honey,	<i>mel</i>
<i>moníle</i> , a necklace,	<i>moníl</i>
<i>naturále</i> , natural,	<i>naturál</i>
<i>onorérole</i> , honourable,	<i>onorérol</i>
<i>parasóle</i> , a parasol,	<i>parasól</i>
<i>pélo</i> , the skin,	<i>pél</i>
<i>regále</i> , royal,	<i>regál</i>
<i>sále</i> , salt,	<i>sál</i>
<i>sóle</i> , the sun,	<i>sól</i>
<i>sólo</i> , alone,	<i>sól</i>
<i>stíle</i> , a style,	<i>stíl</i>
<i>venále</i> , venal,	<i>venál</i>

Nouns and Adjectives in NE and NO.

<i>abolizióne</i> , abolition, may be written, <i>abolizión</i>	
<i>béne</i> , well, or good,	<i>ben</i>
<i>búbno</i> , good,	<i>buón</i>
<i>críne</i> , the hair of the head, . . .	<i>crín</i>
<i>demóne</i> , a demon,	<i>demón</i>
<i>emendazióne</i> , amendment, . . .	<i>emendazión</i>
<i>falcóne</i> , a hawk,	<i>falcón</i>
<i>garzóne</i> , a boy,	<i>garzón</i>
<i>infínzión</i> , a fiction,	<i>infínzión</i>
<i>lancióne</i> , a great lance,	<i>lanción</i>
<i>máno</i> , a hand,	<i>mán</i>
<i>númine</i> , a deity,	<i>númin</i>

<i>ordine</i> , an order,	<i>ordin</i>
<i>páne</i> , bread,	<i>pán</i>
<i>pellegríno</i> , foreign,	<i>pellegrín</i>
<i>quadróne</i> , a large picture,	<i>quadrón</i>
<i>ragióne</i> , a reason,	<i>ragión</i>
<i>ribaldóne</i> , grossly wicked,	<i>ribaldón</i>
<i>Saracínno</i> , Saracin,	<i>Saracín</i>
<i>Toscáno</i> , Tuscan,	<i>Toscán</i>
<i>torcióne</i> , distortion,	<i>torción</i>
<i>venéno</i> poison,	<i>venén</i>
<i>visióne</i> , a vision,	<i>visión</i>
<i>vorágine</i> , a whirlpool,	<i>vorágin</i>
<i>zappóne</i> , a mattock,	<i>záppón</i>

Nouns and Adjectives in RE and RO.

<i>amóre</i> , love, may be written, <i>amór</i>	
<i>benefattóre</i> , a benefactor,	<i>benefattór</i>
<i>cuóre</i> , a heart,	<i>cuór</i>
<i>cavaliére</i> , a horseman,	<i>cavaliér</i>
<i>dolóre</i> , grief,	<i>dolór</i>
<i>edificatóre</i> , a builder,	<i>edificatór</i>
<i>folgóre</i> , a thunderbolt,	<i>folgór</i>
<i>guerriéro</i> , a warrior,	<i>guerriér</i>
<i>imperatóre</i> , an emperor,	<i>imperatór</i>
<i>leggiéro</i> , light,	<i>leggiér</i>
<i>maggióre</i> , greater,	<i>maggiór</i>
<i>máre</i> , a sea,	<i>már</i>
<i>mietitóre</i> , a harvestman,	<i>mietitór</i>
<i>mísero</i> , miserable,	<i>míser</i>
<i>narrátore</i> , a narrator,	<i>narratór</i>
<i>oratóre</i> , an orator,	<i>oratór</i>
<i>peggióre</i> , worse,	<i>peggiór</i>
<i>pensiéro</i> , a thought,	<i>pensiér</i>
<i>piacére</i> , pleasure,	<i>piacér</i>
<i>quartière</i> , a quarter,	<i>quartiér</i>
<i>recatóre</i> , a bringer,	<i>recatór</i>
<i>sapére</i> , knowledge,	<i>sapér</i>
<i>sentiéro</i> , a path,	<i>sentiér</i>
<i>sátiro</i> , a satyr,	<i>sátir</i>
<i>sopóre</i> , sleep,	<i>sopór</i>
<i>timóre</i> , fear,	<i>timór</i>
<i>vincitóre</i> , a conqueror,	<i>vincitór</i>
<i>zappatóre</i> , a digger,	<i>zappatór</i>

77. The inflections of the Verbs that may be diminished are, for the most part, the same as what will be found in the following examples. The following examples are different changes of the verb *amóre*, to love. In order to know to what Mode, Time, or Person, these belong, look back at the conjugation of *amóre*, in page . We may judge, by the following, of what almost all the verbs are subject to.

<i>amâre</i> , to love,	may be written	<i>amâr</i>
<i>amlâmo</i> , we love,	. . .	<i>amlâm</i>
<i>âmano</i> , they love,	. . .	<i>âman</i>
<i>amavâmo</i> , we loved,	. . .	<i>amavâm</i>
<i>amâvano</i> , they loved,	. . .	<i>amûvan</i>
<i>amârono</i> , they loved,	. . .	<i>amâron</i> , <i>amâro</i> , or <i>amâr</i>
<i>ameréno</i> , we shall love,	. . .	<i>amerém</i>
<i>amerânno</i> , they shall love,	. . .	<i>amerân</i>
<i>amlâmo</i> , we may love,	. . .	<i>amlâm</i>
<i>âmino</i> , they may love,	. . .	<i>âmin</i>
<i>amâssero</i> , they might love,	. . .	<i>amâsser</i>
<i>amerémmo</i> , we should love,	. . .	<i>amerém</i>
<i>amerébbero</i> , they should love,	. . .	<i>amerébber</i>
<i>amlâmo</i> , let us love,	. . .	<i>amlâm</i>
<i>âmlno</i> , let them love,	. . .	<i>âmin</i>

Here it is to be observed, that the greater part of the inflections of the verbs that may be shortened are, as in the above examples of the verb *amâre*, those ending in *mo* and *no*. Of the 3d Person plural in the Past Perfect of the Indicative we see that we may either omit only the final *o*, or the *no*, or the *ono*, according to the above example of *amârono*, which may be diminished to *amâron*, to *amâro*, or to *amâr*. We see, that where the *m* or *n* preceding the final *c* is double, the latter *m* or *n* may be omitted along with the final *o*; as in the above examples, *amerânno*, and *amerémmo*, which may be shortened to *amerân*, and *amerém*. The verbs *andâre*, *dare*, *fare*, *stare*, and *avére*, have a double *n* before the final *o* in the 3d Person plural of the Present of the Indicative: *vânno*, they go, *dânno*, they give, *fânno*, they make or do, *stânno*, they stand, *hânno*, they have; and these may all be shortened to *van*, *dan*, *fan*, *stan*, *han*. We see, that there are two inflections ending in *ro*, in which the final *o* may be omitted; according to the above examples, *amâssero* and *amerébbero*, which may become *amâsser* and *amerébber*.—In all the Infinitives of Verbs the final *e* may, as observed in Paragraph 4, be omitted: for example, we may say *amâr*, *créder*, *sentîr*, *avér*, *ésser*, instead of *amâre*, *crédere*, *sentîre*, *avére*, *éssere*; and when the 3d Person plural of the Past Perfect of the Indicative is so far diminished as to end in *r*, as when *amârono* is spelled *amâr*, it is common to put an apostrophe over the *r*, in order to distinguish this inflection of the verb from the Infinitive: thus, while the infinitive *amâre*, for example, may be spelled *amâr*, it is best to spell *amar*, when intended in the sense of *amârono*,

amar'. These shortenings of the 3d Person plural in the Past Perfect are, however, seldom met with, except in poetry.

78. I have said, in paragraph 76, that when the *l, m, n, or r*, is double, the final vowel is not, generally, to be omitted. In many words, however, which end in *llo*, the final *lo* may be omitted; as in *uccéllo*, bird, *cappéllo*, hat, *fratello*, brother, *anéllo*, ring, *agnéllo*, lamb, *fanciúlllo*, child; which may be spelled *uccél*, *cappél*, *fratél*, *anél*, *agnél*, *fanciúl*. BUOMMATTEI tells us, that in the words *corállo*, coral, *cristállo*, crystal, *bállo*, dance, *fállo*, fault, and *snéllo*, nimble, the final *lo* should not, according to practice, be omitted. The word *valle*, a valley, may become *val*. The words *bélla*, beautiful, and *quélllo*, that, may be spelled *bel* and *quel*, excepting when they are followed by a word beginning with an *s* having a consonant immediately after it; for, then, the final *lo* must always be preserved.—The plurals of *béllo*, beautiful, *quélllo*, that, *fratéllo*, brother, *capéllo*, the hair of one's head, and *augéllo*, bird, are frequently spelled *béi*, *quéi*, *fratéi*, *capéi*, *augéi*, instead of *bélli*, *quélli*, *fratélli*, *capélli*, *augélli*. Observe, too, that *béllo* and *quélllo*, when in the plural, are spelled *bégli* and *quégli*, instead of *bélli* and *quélli*, or *béi* and *quéi*, in cases where the noun to which they are prefixed begins either with a vowel or with an *s* having a consonant immediately after it: as, *bégli ócchi*, beautiful eyes, *bégli spécchi*, beautiful mirrors, *quégli uómini*, those men, *quégli speriménti*, those experiments.

The cases in which words ending in *mmo* or *nno* may be shortened occur frequently in the verbs; as in the abovementioned instances of *ameránno*, *amerémno*, *vánno*, *dánno*, *fánno*, *stánno*, *hánno*.

The only cases in which words having an *r* double before the final vowel can be shortened, are, those of the Infinitives of verbs ending in *rre*, of which there are but few; and, when these are shortened, the latter *r*, as well as the final vowel, is omitted. For example, the Infinitives *porre*, to put, *trarre*, to draw, *condúrre*, to conduct, *torre*, to take away: these may be spelled *por*, *trar*, *condúr*, *tor*.

79. The word *uno*, a, or one, may, as before observed (see paragraph 34), be spelled *un*; and all the numerical Adjectives

composed of *uno* may drop the final vowel; as *vent' uno*, twenty-one, *trent' uno*, thirty-one, which may be spelled *vent'un*, *trent'un*. In the pronouns, also, which are composed of *uno*, the final *o* may be omitted: as in *alcúno*, some one; *nessúno*, *niúno*, or *verúno*, no one; *ciascúno*, each, or every one; *ognúno*, every one; which may be spelled *alcún*, *niún*, *verún*, *ciascún*, *ognún*. But in *uno*, and these compounds of it, the final *o* must not be omitted when the following word begins with an *s* that has a consonant immediately after it.

80. In words ending with the vowel *a* no shortening is admitted, excepting in the case of the word *ora*, now, which may be spelled *or*. Words composed of *ora* may also drop the final *a* always; as, *allóra*, then, *talóra*, sometimes, *qualóra*, whenever, *ognóra*, always, *ancóra*, yet, *alcunóra*, sometimes; which may be spelled, *allór*, *talór*, *qualór*, *ognór*, *ancór*, *alcunór*. The word *suóra*, sister or nun, may, also, be spelled *suór*; as, *suór Anna*, sister Anna.

81. It is a rule, that the final *o* in the 1st Person singular of the Present of the Indicative Mode is never to be omitted. TASSO has written, “ *Amíco hai vinto, io ti PERDON, perdona,*” friend, thou hast conquered, I forgive thee, forgive thou. Here is *perdón*, instead of *perdóno*, a liberty that has been condemned by all the grammarians that have noticed it. This liberty has, however, very seldom been taken. The only instance in which the *o* may be omitted in the abovementioned 1st Person is that in the verb *to be*, wherein *sóno*, I am, may be, and is very commonly, spelled *son*; as, also, the same word when it stands for *they are*, in the 3d Person plural. I am speaking, here, of the shortening which may take place without the use of the *Apostrophe*; for, by using that mark, the final *o* in the abovementioned 1st Person is very often omitted, and with perfect propriety; as in these examples of PETRARCH:

Non perch' io non m' avveg' io, &c.	| Not because I do not perceive.
Che debb' io far? &c.	| What ought I to do?
Amíco, or, t' am' io, &c.	| Friend, now I love thee.
Nè poss' io indovínar, &c.	| Nor can I conjecture.

in which we see *avveggo*, *debbo*, *amo*, and *posso*, contracted to *avveg'*, *debb'*, *am'*, *poss'*.

82. The word *fráte*, which means *brother* or *friar*, and is generally used in the latter sense, may be shortened to *fra*; as, *fra Piétro*, friar Peter; instead of *fráte Piétro*. The word *santo*, saint, may be spelled *sánt'* or *san*: *sant'* before a name beginning with a vowel, *san* before a name beginning with a consonant; as, *Sant' António*, Saint Anthony, *San Giovánni*, Saint John. The adjective *grande* is spelled *gran*, when it comes before a word beginning with a consonant; as, *gran cáne*, great dog; instead of *grande cáne*. When the following word begins with a vowel, the *e* only is omitted, and an apostrophe is placed over the *d*; as, *grand' uómo*, great man. The word *Signore*, Sir, Master, Mr., Lord, or Gentleman, frequently drops the final *e*, particularly when followed by a pronoun, or by the proper name or title of dignity of the person to whom it is applied; as, *il Signor mio*, my lord, or master; *Signor Tomaso*, Mr. Thomas; *il Signor Arcivéscovo*, the Lord Archbishop. The word *verso*, towards, is sometimes spelled *ver*. The plural of the word *quale* may be spelled *quai*, instead of *quali*. The word *uómo*, man, may be spelled *uóm*; but this is the only instance; excepting the inflections of verbs, in which words ending in *mo* may drop the final *o*.

83. It now and then occurs, particularly in the writings of the poets, that one or more letters are omitted when two words are joined together; as, *fostu*, wast thou, instead of *fosti tu*.

84. Under paragraph 13, I have given examples of the *Apostrophe*, as used to denote the curtailing of words both at the beginnings and at the ends of them. It would be almost useless to take up much room here, by giving further examples of the employment of the Apostrophe. There are a few instances, however, which I will mention, in which words may be made to drop several of their letters by the employment of this mark. *Vo'* stands for *vóglío*, I will; *vuo'* for *vuóle*, he will; *me'* for *méglio*, better; *ve'* for *védi*, see; *te'* for *tiéni*, hold; *to'* for *tógli*, take; *ma'* for *máli*, evils; *be'* for *béi* or *belli*, the plural of *bello*, beautiful; *que'* for *quéi* or *quelli*, the plural of *quello*, that; *fraté'* for *fratèi* or *fratélli*, the plural of *fratélló*, brother; *qua'* for *quái* or *quáli*, the plural of *quale*, which; *po'* for *poco*, a little; *ta'* for *tái* or *tali*, the plural of *tale*, such

cota' for *cotái* or *cotáli*, the plural of *cotále*, such; *fe'* for *fede*, faith; *cu'* for *cúi*, whom or which; *c'* or *ch'* for *che*, who, which, or whom. The *Apostrophe* is a most powerful agent with the Italian poets. They seem, and particularly the older writers, to have done with their language, as far as the use of this mark could affect it, pretty nearly whatever they pleased. DANTE and PETRARCH use the *Apostrophe* at every turn.

CHAPTER XV.

OF SYNTAX IN GENERAL.

85. THE term *Syntax* is a compound of two Greek words, which mean the same as our two words *with*, and *method* or *order*; and Syntax, accordingly, is that part of grammar which relates to the employment of words in sentences, that is, it teaches us how to use words properly in conjunction with one another. Syntax is sometimes called *Construction*, meaning the *putting of words together*. In Syntax there are two main points to be attended to; they are called *Concord* or *Agreement*, and *Government*. The Verb must agree, in Number and in Person, with the Noun or Pronoun: the Adjective must agree, in Gender and in Number, with the Noun or Pronoun: Conjunctions govern the Modes of Verbs; and Verbs, again, govern the Cases of Nouns and Pronouns. Then, the rules of Syntax tell us, in many cases, when a word should be used, and when it should be omitted, besides the mere changes in form that the Parts of Speech should undergo in what relates to *Agreement* and *Government*. I have endeavoured to consider the four Branches of Grammar as much separately from each other as possible. In my Etymology there is, to be sure, something of what properly belongs to Syntax: such are the rules for the agreement between Articles and Nouns, at *Paragraph* 29. But, this was a matter, the consideration of which could not so well be deferred. Syntax is by far the most important Branch, and the one which requires the most attention of the learner. The other Branches, *Orthography*, *Prosody*, and *Etymology*, do each of them, and especially the latter, require a good deal of attention; but, these three, all put together, are of nothing like so much importance as *Syntax* alone.

CHAPTER XVI.

SYNTAX OF ARTICLES.

86. By looking back to Paragraph 18, the reader will see that there are in Italian, as in English, two sorts of Articles; namely, the *Definite Article* and the *Indefinite Article*; the former being expressed, in Italian, by one of the words *il, lo, la*, and the latter by one of the words *uno, un, una, un'*. In the Etymology of Nouns, Paragraph 29, I have shown all the changes in form that the Definite Article undergoes to express *gender* and *number*, and how it is joined with prepositions, and I have given rules for when we are to use *il, lo, or la*; and, as relates to the indefinite article, when we are to use *uno* or *un, una* or *un'*. In the Syntax of this part of speech we have to consider, in comparing the two languages, when the article may or must be employed in sentences, and when it may or must not be so employed. And, first,

Of the Definite Article.

87. The Definite Article is generally used in Italian in cases where it is used in English; but, in a great many cases where we, in English, cannot employ it, the Italians must do so; so that this part of speech is of more consequence, or, at least, of

more frequent use, in the Italian, than it is in our language. The Italians say, *datemi IL vino che avete portato*, give me *the* wine that you have brought; *dove è IL cavallo che hanno comprato?* where is *the* horse that they have bought? Here the Italian and the English are exactly alike. The Definite Article is equally necessary in both languages, to *define*, or *determine* the particular wine, that is, the wine *that has been brought*, and the particular horse, that is, the horse *that has been bought*. But the two languages do not, as respects this Part of Speech, continue in such perfect unison with each other throughout, as we shall see immediately.

88. Generally speaking the Definite Article is not employed, in Italian, any more than it is in English, before the proper names of persons. It is so used, however, in some cases, where the name is that of some celebrated author; and the Italians would say: *ho letto IL Petrarca*, I have read *Petrarch*; *le opere DEL Petrarca*, the works of *Petrarch*; *IL Tasso mi piace molto*, *Tasso* pleases me much; *la poesia DEL Tasso*, the poetry of *Tasso*; *IL Boccaccio è un autore molto stimato*, *Boccaccio* is an author much esteemed; *le novelle DEL Boccaccio sono piene di spirito*, the novels of *Boccaccio* are full of wit. *Tasso*, speaking of *Correggio* the painter, says, “*DEL Correggio lo stil puro e sovrano*,” the pure and majestic style of *Correggio*. This use of the Article is not very common, and we find it used only before the names of some very celebrated persons. We find the Article thus employed before the names of women more frequently than before those of men; writers often put the Article before the names of their female characters or heroines. We read, for instance, in *Boccaccio's Decamerone*, *LA Fiammetta*, *Fiammetta*, *LA Lauretta*, *Lauretta*. What is meant in these cases is, most likely, *il poëta Petrarca*, *the poet Petrarch*, *il poëta Tasso*, *the poet Tasso*, *il novellatore Boccaccio*, *the novelist Boccaccio*, *il pittor Correggio*, *the painter Correggio*, *la donna Fiammetta*, *the lady Fiammetta*; and so forth.

89. When an Adjective is added to the proper name of a person, either before the name or after it, to express something on account of which the person is highly distinguished, then, as in English, the Article is employed with the Adjective.

This is the case, also, with the proper names of some places; as in the following examples:

il Sommo Giove
Alfredo il Grande
Lucrezia la Casta
Elena la Bella
la Dotta Atene
Venezia la Ricca

the High Jove
Alfred the Great
Lucretia the Chaste
Helen the Fair
the learned Athens
Venice the Rich

90. With the Adjectives of Numerical Order the article is, in general, employed in the same manner as it is in English; as:

io sono il primo
egli era il secondo
questa è la terza volta

I am the first
he was the second
this is the third time

But if any of these Adjectives immediately follow a proper name, as in the case of the names of kings, princes, popes, &c., then the Article, which we use in English, must be omitted in Italian; as:

Georgio Terzo
Carlo Primo
Luigi Decimo ottavo
Leo Decimo

George the Third
Charles the First
Louis the Eighteenth
Leo the Tenth

91. When a proper name comes after the titles of *king*, *queen*, *prince*, *Mister*, *Mistress*, the Italians use the article; as:

il Re Giorgio
la Regina Elisabetta
il principe Enrico
il Signor Brown
la Signora White.

King George
Queen Elizabeth
Prince Henry
Mr. Brown
Mrs. White

The title of *Pope* may either take the Article before it, or not; and the Italians say, *Papa Leo*, *Pope Leo*, or *il Papa Leo*.—Though I have said, that the titles *king*, *queen*, and *prince*, require the Article before them, as in the above examples, these titles do not so require it in Italian, any more than in English, when followed by the names of the country governed by the *king*, *queen*, or *prince*; as:

Luigi, *re* di Francia
 Elisabetta, *regina* d' Inghilterra
 Leopoldo, *principe* di Boémia

Louis, *king* of France
 Elizabeth, *queen* of England
 Leopold, *prince* of Bohemia

And sometimes, even when the country is not mentioned, the article is omitted. So Ariosto says, *Re* Carlo Magno, king Charlemagne, *Re* Mandricardo, king Mandricard, *Re* Pipino, king Pipin; instead of *il Re* Carlo, *il Re* Mandricardo, *il Re* Pipino. But the omission of the article, in such cases, is a liberty which only the poets take. Some other words of title, also, have, in Italian, contrary to our language, the Article before them; as, *Cardinale*, Cardinal, *Arcivescovo*, Archbishop. Thus we must say, *il Cardinale* Bentivoglio, Cardinal Bentivoglio, and not *Cardinale* Bentivoglio. When we are addressing ourselves to persons, and give them the title of *Signore*, or *Signora*, then the article is omitted: as, *dove andate*, *Signor Brown*? where are you going, Mr. Brown? *come state*, *Signora White*? how do you do, Mrs. White?

92. The names of the four quarters of the globe require the Article before them: *l' Europa*, Europe; *l' Asia*, Asia; *l' Africa*, Africa; *l' America*, America. Some names of *countries*, *provinces*, *rivers*, *towns*, and *mountains*, require the Article, and some do not. The Article is seldom used with the names of towns. It would be impossible to give any rule as to when the article is, and when it is not, to be used, before these proper names of *countries*, *provinces*, &c. It seems to be merely a matter of *custom*, independent of all grammatical rules, and to be learned only by practice. The Italians say, *la Francia*, France, *l' Italia*, Italy, *la Toscana*, Tuscany, *il Parnasso*, Parnassus, *il Sinai*, Sinai. In our language the article is seldom used before the names of countries and provinces. Then, while we should not say, *the Parnassus* and *the Sinai*, we should say, with the Italians, *le Alpi*, *the Alps*, *le Pirenei*, *the Pyrennees*, *gli Apennini*, *the Apennines*. We agree with the Italians, again, as to the names of *rivers*: as, *il Tamigi*, *the Thames*, *il Tevere*, *the Tiber*, *l' Arno*, *the Arno*. It would seem that, in using the Article, as in these examples, there is always something left to be understood: thus, when we say *the Thames*, we mean *the river* which is

called *Thames* ; and it is quite as reasonable for the Italians to say *la Toscana, il Parnasso, &c.*, meaning, according to the same way of explaining it, *la provincia che si chiama Toscana, il monte che si chiama Parnasso* ; the province which is called *Tuscany, the mountain* which is called *Parnassus* ; and so on.

93. It must be observed, that it is in the *Nominative Case*, especially, that the Article is allowed before proper names of the kind just mentioned ; and that, though it has originally been but a matter of caprice, and is now a matter of custom, to use or to omit the article before the noun in the *Nominative*, yet, when the noun is in other cases, and is preceded by *prepositions*, there is something of *rule* to guide us. Thus, in the following examples, the article is used along with *prepositions* :

Le rive <i>dell'</i> Arno.	The banks of the Arno.
La gloria <i>dell'</i> Inghilterra.	The glory of England.
Le città <i>dell'</i> Italia.	The towns of Italy.
La libertà restituita <i>alla</i> Francia.	The liberty restored to France.
Le guerre che sono seguite <i>nell'</i> America.	The wars that have occurred in America.

Then, again, the prepositions without the article :

Il val <i>d'</i> Arno.	The vale of Arno.
I cavalli <i>d'</i> Inghilterra.	The horses of England.
Venire <i>d'</i> Italia.	To come from Italy.
Andare <i>in</i> Francia.	To go to France.
Stare <i>in</i> America.	To stay in America.

The rule seems to be this : that, whenever we use the proper name adjectively, as something by which to *characterize* or *distinguish* something else ; or, as relates to countries in particular, whenever we are speaking of *going to, coming from, passing by, or dwelling in*, a country ; in all such cases, the Article is to be omitted. In the case of the proper name *Arno*, wherein we, as well as the Italians, use the Article, we see that, in English, there is just the same distinction made as in Italian : the banks *of the Arno*, the vale *of Arno*. In the first instance, the *Arno* is mentioned as having the banks belonging to it ; in the second, as being merely a name which characterizes or distinguishes a vale. The first we may amplify thus, *le rive che sono la proprietà dell' Arno*, the banks

which are the property of *the Arno*; and the second in this way, *la valle alla quale si dà il nome d' Arno*, the vale to which is given the name of *Arno*. So with the examples, *la gloria dell' Inghilterra*, *i cavalli d' Inghilterra*. In the first of these, the noun *Inghilterra* is not used merely *adjectively* to describe the *kind* of the glory: we mean, the glory which belongs to, or which is the property of, England; while, in the latter example, the noun is used only in an Adjective sense; and we mean, by *cavalli d' Inghilterra*, horses of *English* breed, or the same as if we were to use the Adjective itself, *cavalli Inglesi*, *English* horses. Then, there are the examples, *le città DELL' Italia*, *la libertà restituita ALLA Francia*, *le guerre che sono seguite NELL' America*, which are contrasted with the other three, *venire d' Italia*, *andare IN Francia*, *stare IN America*. Now, we must observe, that, in such cases as these, the article is always used along with the preposition, if, before the preposition, there be words expressing something which affects in some way or other, or which has reference to, the whole extent of the country. In speaking here of the *cities*, the *liberty*, the *wars*, we mean *throughout*, or *in reference to the whole country* of Italy, France, America. But, if we speak of the country merely as a place to *go to*, to *come from*, to *pass through*, to *dwell in*, then no article is used, the country being regarded in a more confined sense, that is, as being rather a *spot* in, or a *part* of the universe than as a *whole of itself*. The only grammar in which I find this matter at all explained, is the French work of SIGNOR BARBERI. But the explanation he gives us is by no means satisfactory, though it is correct as far as it goes. He neglects, particularly, to notice the distinction that there is to be made in using the preposition *di*, with or without the article, as in the foregoing examples of *dell' Arno*, *dell' Inghilterra*, *d' Arno*, *d' Inghilterra*. And, in further illustration of this point, I may notice, here, that the foregoing example; “the towns of Italy,” might be, in Italian, either *le città DELL' Italia*, or *le città d' Italia*. In the latter manner, the preposition being used without the article, the *Italia* would have a sense merely adjective, like that of *Inghilterra*, in the example, *i cavalli d' Inghilterra*; that is, the *città*

d' Italia would mean the same as *città Italiane*, *Italian towns*. But this matter, the use of the names of countries, &c. *adjectively*, is one which I shall have to notice again particularly. See *Paragraph 100*. As, however, we have here to do with *Articles*, I will give a few more examples of the article used or omitted before the names of countries. Observe the following :

Fanno oggidì una deplorabile fede le piaghe <i>della</i> Francia, &c. BEN. L.	To this day the wounds of France give a deplorable proof.
Quasi a vista del canal <i>d'</i> Inghilterra. BEN. L.	Almost in sight of the channel of Eng- land.
Questo Giugno <i>di</i> Francia non è quasi altro che un' Aprile <i>d'</i> Italia. BEN. L.	This June of France is hardly any more than an April of Italy.
Era l' Agostino <i>di</i> Francia. BEN. L.	He was the Augustine of France.
Non udirà più lo strepito dell' armi <i>d'</i> Europa. BEN. L.	He will no longer hear the din of the arms of Europe.
Averlo a veder succedere un giorno <i>alla</i> corona <i>d'</i> Inghilterra. BEN. L.	To have to see him one day succeed to the crown of England.
Gran torto fareste <i>alla</i> Francia, ed <i>all'</i> Italia. BEN. L.	Great injury would you do to France, and to Italy.
Cedano tutti gli altri paesi <i>alla</i> Francia, &c. BEN. L.	Let all other countries cede to France.
Una pace la più desiderabile per <i>la</i> Francia. BEN. L.	A peace, the most desirable for France.
Mi dispiacque di non ritórnar <i>in</i> Italia <i>per</i> Francia. BEN. L.	I was sorry not to return to Italy by France.

These examples are perfectly consonant with the rule I have laid down. As relates to the article omitted when the preposition *di* is used, the examples above make good what I have said before. In the examples, *del Canal d' Inghilterra*, *Giugno di Francia*, *Aprile d' Italia*, *l' Agostino di Francia*, *DELL' armi d' Europa*, *alla corona d' Inghilterra*; here the names of *Inghilterra*, *Francia*, *Italia*, and *Europa*, are used in an Adjective sense, characterizing the *canal*, *Giugno*, *Aprile*, *Agostino*, *armi*, *corona*; and, properly to translate the phrases, it should be, of the *English Channel*, *French June*, *Italian April*, the *French Augustin*, of the *European arms*, to the *English crown*.

94. In using names common to the *whole kinds* of things, in a general sense, the article, which we do not use in such cases in English, must be employed in Italian. For example:

*Il vino si vende a gran prezzo.
Le api colgono il mele dai fiori.*

*Wine sells at a great price.
Bees gather honey from flowers.*

In these examples, there is no particular *wine, bees, honey, flowers*, intended to be pointed out; and it would not convey our meaning so distinctly in English, nor, indeed, could it be correct, to say, *the wine* sells at a great price, *the bees* gather *the honey* from *the flowers*, unless we intended to express a sense of *identity*, or to *particularize*, in some way, the *wine, bees, honey, flowers*. Let us take another example:

Le api colgono il mele dal sugo dei fiori. | *Bees gather honey from the juice of flowers.*

Now here the article is necessary before the noun *juice*, in English as well as in Italian; because, we mean *particularly* to describe the juice as being that which is *of flowers*. We might say, with the Italians, according to the examples given in Paragraph 87, *the wine* that you have brought, *il vino che avete portato*; *the horse* that they have bought, *il cavallo che hanno comprato*. But, then, in such instances, it is meant to particularize the thing spoken of; for, here, the wine is mentioned as *that wine which you have brought*, and the horse as *that horse which they have bought*. The following is a striking example of the extent to which the article may be employed in Italian:

*Lascia, lascia le lagrime e i sospiri,
S' acquista far della tua donna vuoi.*
GUA. P. F.

*Leave off, leave off tears and sighs, if
thou wishest to obtain thy mistress.*

Here, if the article were employed in English, it would quite alter the sense. "Leave off *the* tears and *the* sighs," would mean some *particular* tears and sighs; while, in Italian, tears and sighs are spoken of in this example in a *general sense*, as signs of lamentation.

95. In speaking of things of which there is but one, or a single collection of the kind, in existence, we sometimes use the article, and the Italians do so in all cases. Thus: *la terra*, the earth, *il mare*, the sea, *il sole*, the sun, *la luna*, the moon, *le stelle*, the stars, *il mondo*, the world, *l' universo*, the universe, *il vento*, the wind, *l' orizzonte*, the horizon; here we see the

English and the Italian are alike. But the Italians say, also, *la natura*, nature, *il ciélo*, heaven, *il paradíso*, paradise, *l' inférno*, hell. The names of the *elements*; those of *metals*, and of the different *productions of the earth*, which it would be unnecessary to enumerate in full, here; these require the article in Italian, while, in English, they do not so generally. The Italians say, *il fuóco*, fire, *l' acqua*, water, *l' oro*, gold, *l' argénto*, silver, *l' orzo*, barley, *la ségala*, rye, *il grano*, wheat, *la pastúra*, pasture, *il pásto*, food, *il lámpo* or *il baléno*, lightning, *il tuóno*, thunder, *la pióggia*, rain, *la rugiáda*, dew, *la pólvère*, dust. We, in English, can say: *the wheat, barley, and rye*, are fine; meaning, particularly, *the wheat*, &c., of this year; and we say, also; *the dew* falls in the evening; *the dust* is disagreeable; meaning *dew* and *dust* in general; though we could not say, *the water* is useful to man, *the silver* is a bright metal, meaning, water and silver in general. These are niceties of difference, and merely matters of *practice*; and the main difference between the two languages, in such cases, is, that while we, in some instances, may either use or omit the Article, the Italians must *always use it*; unless, indeed, it be omitted in the way of license with the poets. When *prepositions* are used before the nouns *terra, mare, ciélo, paradiso, inferno*, particularly the prepositions *di, a, in, and per*, the article is frequently omitted in Italian. The Italians say, *esser in ciélo*, to be in heaven, *esser in paradíso*, to be in paradise, *esser in inferno*, to be in hell, *venir di ciélo*, to come from heaven, *andare per mare e per terra*, to go by sea and by land, *mettere a mare*, to put to sea, *un viággio per mare*, a voyage by sea, &c. Such omissions of the articles are all similar to those which I have mentioned in Paragraph 193, as relating to the names of countries, provinces, &c.

96. We frequently make use of the article before a name which is descriptive of a *whole class* or *kind* of persons or things: the Italians do the same; as,

The reaper cuts the corn.
 The ploughman works the land.
 The beech is a spacious tree.
 The rose is a very beautiful flower.
 The dog is faithful to his master.
 The horse is a strong animal.

Il mietitóre sega il grano.
L' aratóre lavora la terra.
Il fúggio è un álbero spazióso.
La rosa è un fióre bellissimo.
Il cane è fedéle al suo maéstro.
Il cavallo è un animal forte.

But we cannot, in English, employ the article in the

plural number, in such cases, without entirely changing the sense of the phrase. To say, *the reapers cut the corn, the ploughmen work the land, &c.*, would, unless we mean to speak of some *particular individual* reapers, ploughmen, &c., be not strictly good English. Yet the force of custom here is such, that we may say, *the corn, the land*, as in the two first of the above examples, although we be speaking only of corn and land in general, and not of some *particular* corn or land; and, we *might say*, in the plural, *the reapers cut the corn, the ploughmen work the land*, having reference to the whole of the individuals of the *classes* of persons so called, and not to some *particular individuals*. We cannot, however, follow this up, throughout our language; and it would not do to say, *the horses are strong animals*, speaking of the whole race of those animals in general. The main difference to be observed here, again, is, that while it is sometimes optional with us, in such cases, to use or to omit the article, in Italian it is a strict rule that the article *must* be used.

Reapers cut the corn.

Ploughmen work the land.

Beeches are spacious trees.

Roses are very beautiful flowers.

Dogs are faithful to their masters.

Horses are strong animals.

I mietitóri ségano il grano.

Glí aratóri lavórano la terra.

I faggi sono álberi spaziósi.

Le rose sono fiori bellíssimi.

I cani sono fedéli ai lor maestri.

I cavállì sono animáli forti.

The article, in the plural, is here indispensable in *Italian*: to say, *mietitór ségano il gráno, &c.*, would be even a greater outrage to Italian grammar than it would be to the English to say, *the horses are strong animals*. In the very first words of Boccaccio's Proem to his *Decamerone*, we find an example very much to the point:

Umana cosa è aver compassiône
degli afflitti.

It is a humane thing (or, a thing
natural to man) to have compassion for
the afflicted.

Here the Adjective, *afflitti*, stands for *afflicted persons in general*; and this use of the Adjective, in the plural number, is as common in the Italian as in our own language. So we may say, in both languages, *i virtuosi, the virtuous, gl'ingordi, the rapacious, i cattivi, the wicked*, and so forth; meaning in both languages, *virtuous persons, or men, in general, rapacious per-*

sóns, or *men*, in general, wicked persons, or *men*, in general; that is to say, the *whole class of the* persons, or *men*, which are of either description. When the *whole class* is thus expressed by an *Adjective*, we must invariably use the article in both languages; but, when the whole class is expressed by the *Noun* descriptive of it, *without the Adjective*, then in *English*, we need not employ the Article; as is seen in the examples of *reapers* and *ploughmen*. Then, again, the *Noun* and the *Adjective* are, sometimes, in similar cases, employed in both languages; for, we may say, taking the example of *Boccaccio* again, to have compassion for *afflicted men*. But here, as relates to the *Article*, the two languages disagree; for here the *Italians* must employ the Article, while we cannot do so: *BOCCACCIO* might have said, aver compassione degli uómini afflitti, that is, literally, to have compassion for *the afflicted men*. But we could not say this, unless we had some *particular men* in our eye.

97. The *Italians* have the Article before the nouns *man* and *woman*, both in the singular and plural numbers, not only in speaking of particular individuals, but also when they use these nouns in the general sense of *mankind* and *womankind*; as:

L' uomo è un animal ragionevole.

La donna fu creáta dopo l' uómo.

Gli uomini sono ambiziosi.

Le donne sono belle.

Man is a rational animal.

Woman was created after man.

Men are ambitious.

Women are fair.

98. Before the names of the various attributes of mankind, such as *virtue*, *vice*, *life*, *death*; and before the names of *arts* and *sciénces*, and before the names signifying the *professions*, *employments*, or *orders* of persons, the *Italian* requires the Article: *la virtù*, virtue, *il vizio*, vice, *la vita*, life, *la morte*, death, *la temperanza*, temperance, *la sincerità*, sincerity, *l' odio*, hatred, *la curiosità*, curiosity, *la verità*, truth, *l' errore*, error, *l' industria*, industry, *la saviezza*, wisdom, *la generosità*, generosity, *il coraggio*, courage, *l' arte*, art, *la sintassi*, syntax, *la grammática*, grammar, *l' arimmetica*, arithmetick, *la teología*, theology, *il negozio*, trade, *la guerra*, war; *i preti*, priests, *gli avvocati*, lawyers, *i grammatici*, grammarians, *i soldati*, soldiers, *i politici*, politicians; and so forth. The

poets take the liberty of omitting the article in many cases where it would generally be indispensable in prose or conversation. For example:

Sta liberalità stracciata è rotta. MAC. R.	Liberality remains ruined and defeated.
Ozio e necessità—usura e fraude. MAC. R.	Sloth and want—usury and fraud.
Potenza, onor, ricchezza, e sanità, Servitù, infamia, morbo, e povertà. MAC. R.	Power, honour, riches, and health, slavery, infamy, disease, and poverty.
S' io miro il tuo bel viso, Amore è un paradiso, &c. GUA. P. F.	If I look at thy beautiful face, love is a paradise.
Riguarda Atene, dove ingratitudo Pose il suo nido, &c. MAC. R.	Look at Athens, where ingratitude made its nest.

Here, the article should, strictly speaking, be employed, in Italian, with the nouns *liberalità, ozio, necessità, usura, fraude, potenza, onor, ricchezza, sanità, servitù, infamia, morbo, povertà, amore, ingratitudo*. When, however, we are ascribing the possession of virtues or vices, or characteristic qualities to persons or things, we must omit the article, in Italian. Thus, we must not say, *ella ha LA prudenza*, she has prudence; *egli ha LA pazienza*, he has patience; but, *ella ha prudenza, egli ha pazienza*.

Before the nouns *cold, heat, hunger, thirst*, the article is used: *il freddo*, cold, or the cold, *il caldo*, heat, or the heat, *la fame*, hunger, *la sete*, thirst. And in speaking of *being cold, hot, hungry, thirsty*, the Italians use the verb *to have*, omitting the article: *aver freddo*, to have cold; *aver caldo*, to have heat; *aver fame*, to have hunger; *aver sete*, to have thirst. And here I may notice that, in speaking of cold or heat as respects the *weather*, they use the verb *to make*, omitting the article: *fa freddo*, it makes cold; *fa caldo*, it makes hot.

99. In order to express an *indefinite quantity* of a thing, or an *indefinite number* of things, the Italians make use of the article with the preposition *di*. The article, and the preposition joined with it, in this case, are employed to express nothing more or less than what we mean by the word *some*. In many instances, it is optional with us to use the word *some*,

or to omit it. Thus, we say, give me *bread*, or, give me *some bread*; give me *books*, or, give me *some books*, so the Italians say, *datemi pane*, give me *bread*, or, *datemi del pane*, give me *some bread*; *datemi libri*, give me *books*, or *datemi dei libri*, give me *some books*. That is, literally *del pane*, of the bread, *dei libri*, of the books. In Dante's *Infierno*, the Count Ugolino is made to say,

... i miei figliuoli,
Ch' eran con meco, e domandar *del*
pane.

... my sons, who were with me, and
asked for *some bread*.

Whenever we wish to express the sense of the word *some*, then we must use the article with the preposition. The articles joined with the preposition *di*, are, as we have seen under Paragraph 18, *dell*, *dello*, *della*, in the singular number; and, *dei*, or, *d'*, *degli*, *delle*, in the plural. But, if we do not wish to express any thing at all, in reference to *quantity* or *number*, then the article is to be omitted. So, we must say,

Voglio *dell'* acqua.
Voléte *del* vino?
Non voglio *acqua*.
Non voléte *vino*?

I wish for *some water*.
Do you wish for *some wine*?
I do not wish for *water*.
Do not you wish for *wine*?

The use of the Definite Article here is, let it be remarked, quite different from that in which it has the force of *particularizing* the thing to which it relates. When I say, *datemi DEL pane*, give me *some bread*, I mean no *particular* bread: when I say *datemi DEI libri*, I am alluding to no *particular* books. But I mean, in these instances, an *indeterminate quantity* or *number* of the *whole kind* of thing or things spoken of. Now, in speaking of bread and books, in general, without at all alluding to *quantity* or *number*, the Italians would say,

Il pane è un alimento sano.
I libri sono necessarj agli studiosi.

Bread is a wholesome food.
Books are necessary to the studios.

And, then, speaking of an *indeterminate quantity* or *number* of the same things, it appears equally reasonable to use the article. *Reasonable*, however, it does not appear to us to use the Article in *either* case. But, it seems to me, that in using the Article here, there is something left to be understood,

and that such phrases are *elliptical*; and that, when we say, for example, *il pane è un alimento sano*, what is meant is, *la cosa che si chiama pane*, *the thing which is called bread*; and, according to the same manner of explanation, *datemi DEL pane*, means, if the words were amplified to the full sense that is intended, *datemi una quantità*, or *una porzione*, *DELLA COSA che si chiama PANE*, give me a quantity, or a portion, *of the thing which is called bread*.

To express *some*, as relates to *quantity*, meaning *a little of*, the Italians generally use the words *un tantino di*, or *un poco di*; and, as regards number, they frequently use the plural adjectives *alcuni*, *alcune*, or *qualcheduni*, *qualchedune*, which mean *some*, or *some few*. These latter words are, also, sometimes *indeterminate pronouns*, as noticed in the list under *Paragraph 46*. Thus, we may say, using the article with the preposition *di*:

Datemi <i>del</i> pane,	Give me some bread.
Ho <i>dei</i> cavalli,	I have some horses.
Ho ricevuto <i>delle</i> lettere,	I have received some letters.
Ci sono <i>degli</i> uómini in questa casa,	There are some men in this house.

Or, we may express the same sense in the other way:

Datemi <i>un poco</i> , or <i>un tantino di</i> pane,	Give me a little bread.
Ho <i>alcuni</i> cavalli,	I have some horses.
Ho ricevuto <i>alcune</i> lettere,	I have received some letters.
Ci sono <i>qualcheduni</i> uómini in questa casa,	There are some men in this house.

We see, that after the words *un poco*, or *un tantino*, the Italians use *di*, of; while we do not do this, in general, after our words *a little*. With the nouns *quantità*, *porzione*, *soprabbondanza*, and other nouns signifying *quantity in an indeterminate sense*, the two languages are alike, and the preposition, without the article, is employed: as,

una quantità <i>di</i> panno,	a quantity <i>of</i> cloth.
una porzione <i>di</i> vino,	a portion <i>of</i> wine.
una soprabbondanza <i>di</i> frutto,	a superabundance <i>of</i> fruit.

Also, when we make use of nouns which serve to *define* the *quantity*, *measure*, *number*, or *weight* of things, the two languages are alike, and no article is employed; as,

Stajo di grano,
Braccio di panno,
Ala di tela,
Foglietta di vino,
Libbra di pane,
Bicchier d'acqua,
Migliajo d' uomini,

Bushel of corn.
Yard of cloth.
Ell of linen.
Pint of wine.
Pound of bread.
Glass of water.
Thousand of men.

To those who have learned *French*, it may not be useless to observe, that there is a good deal of difference between the *French* and the *Italian*, as relates to the use of this definite article with the preposition *di*, of, in the sense of *some*, when speaking of *quantity* indefinitely. While the *Italians*, like us, may either omit or employ the article, according as they mean to express the *some*, or not, the *French* cannot make this distinction. We say, give me *bread*, or, give me *some bread*; the *Italians*, also, say, *datemi pane*, or, *datemi DEL pane*; but the *French* cannot here omit the article: they must say, *donnez-moi DU pain*, meaning, give me *bread*, and, *donnez-moi DU pain*, meaning, give me *some bread*; and not *donnez-moi pain*, in either case.

Again, in speaking of *number* indefinitely, we may say in *Italian*, the same as in our own language, *ho veduto cavalli nel prato*, I have seen *horses* in the meadow; or, *ho veduto DEI cavalli nel prato*, I have seen *some horses* in the meadow. But the *French* is incapable of making this distinction; and, in that language, the phrases, I have seen *horses*, &c., and I have seen *some horses*, &c., must both be translated by, *j'ai vu DES chevaux dans le pré*. There is, however, as I have before observed, another way of expressing *some*, as relates to indefinite *number*; and this holds good in *French* as well as in *Italian*; for, while the *Italians* may say, *alcuni cavalli*, *some*, or *some few*, horses, the *French* may say, *quelques chevaux*, *some*, or *some few*, horses; instead of *dei cavalli*, and *des chevaux*. We see, therefore, that the *French* are driven to the use of the adjective plural *quelques*, while the *Italians* can clearly express our word *some*, meaning an *indefinite number*, either by the preposition *di* with the article; or, by the adjectives *alcuni*, *qualcheduni*, which are equivalent to the *quelques* of the *French*.

When there is an *adjective* attached to the noun, and we

wish to express *some*, in speaking of *number*, then we may either use the article, with the preposition *di*, or the preposition alone: as,

Egli ha <i>di buoni libri</i> ,	}	He has <i>some good books</i> .
or,		
Egli ha <i>dei buoni libri</i> ,		

In the two following examples we see, in the one case, the preposition without the article, and, in the other, the article and preposition both:

Io ho <i>di belli gioielli</i> .	Boc. D.	|	I have some beautiful jewels.
Fatto coglier <i>de' più be' frutti</i> , e <i>de' più be' fiori</i> , che v' erano, &c.	Boc. D.	|	Having caused to be gathered some of the finest fruits and some of the finest flowers that were there.

In both instances we here see the preposition, with or without the article, used in the sense of our word *some*. In the first of these it was optional with the writer to use the article or not, according to the foregoing example *di buoni libri*, or, *dei buoni libri*; and it might, with propriety, have been, *Io ho dei* or *de' belli gioielli*, as well as, *Io ho di belli gioielli*. But, in the latter instance the article was indispensable; because, the *fruits* and *flowers* are *particularized*, as being *those* which were in a place that Boccaccio was writing about; and the two languages are alike, both here requiring the definite article: *de' più be' frutti*, &c. *che v' erano*, some of *the* finest fruits, &c. *that were there*.

There are cases, as relates to indefinite *number*, in which we, in English, should not use the *some* at all, and yet in Italian, as in French, the sense of that word would be expressed. This happens, generally, after verbs signifying a *making*, *causing*, or *giving rise to* in some way: as,

La curiosità ha sovente prodotto <i>de' tristi effetti</i>,	|	Curiosity has often produced <i>sad effects</i> .
--	--	---

Here we should not say, as they do in Italian, curiosity has often produced *some* sad effects. Yet, we might say, your curiosity has produced sad effects, or, your curiosity has produced *some* sad effects. And observe, that, in our language, this is not a mere variety of expression without any difference

in sense; for, the *some* does, by implication, though not expressly, *particularize* the effects; while the omission of it leaves the *effects* to be understood in a sense perfectly general and indefinite. In using the *some*, here, we do mean to allude to some particular effects, although the very effects be not actually pointed out; but not so when the *some* is omitted; for, there not only are no *particular* effects expressed, but none are even implied. Your curiosity has produced *sad effects*: in this there is nothing either to express, or to leave to be understood, that we allude to any particular effects; but, when we say, your curiosity has produced *some sad effects*; in this case, though we do not express, or actually point out, what or which the *effects* are, we do mean it to be understood, by implication, that there are particular effects to which we allude. So, in our example, curiosity has often produced *sad effects*, not only are the *words* general and indefinite as to the *effects*, but the *idea* is so also, and clearly so, for the *often* here shows that we mean effects at no particular time. Leave out the *often*, and say, curiosity has produced *some sad effects*: here the sense is, clearly, exactly similar to that which we should intend in the example, your curiosity has produced *some sad effects*. This, then, is the difference between the two languages in such cases, that, while we can, by using or not using the *some*, make this nice distinction in our meaning, the Italians cannot do so, but they must use both the preposition and the article before the noun, whether they mean to express the sense of our word *some*, or not.

In the syntax of adjectives I shall again have to notice the manner of translating our word *some*; and, also, how our word *any* is expressed by the Italians. And then, too, there will have to be noticed some other words expressive of *quantity* or *number* indefinitely. This would not properly come under the head of *Articles*; therefore see *Paragraph 179*.

100. Before quitting this definite article, I must once more notice a manner of using prepositions before nouns, omitting the article; before such nouns, I mean, as generally have the article when the thing, or whole kind of the thing, is spoken of in a *general sense*. Under *Paragraph 192* I have noticed how

the names of *countries*, &c., when used *adjectively*, or as something by which to *characterize* or *distinguish* something else, may be used with the preposition *di*, the article being omitted. And, here, I have again to notice the same sort of thing, as relates to various other sorts of nouns. Under Paragraph 95 I have given the examples of, *la terrá*, the earth, *il mare*, the sea, *il vento*, the wind, *il fuóco*, fire, *l'acqua*, water, *l'oro*, gold, *l'argénto*, silver, *l'orzo*, barley; wherein we see that the article must be used in Italian, but not in English, excepting with the nouns *earth*, *sea*, and *wind*, which require the article in both languages. Let us take some examples of these nouns with the article omitted.

un verme *di terra*,
 un porto *di mare*,
 un pesce *di mare*,
 un mulíno *da vento*, or, *a vento*,
 una palétta *da fuoco*,
 un mulíno *d'acqua*, or, *a acqua*,
 un anéllo *d'oro*,
 una coppa *d'oro*,
 una miniéra *d'argento*,
 un cucchiájo *d'argento*,
 pan *d'orzo*,
 acqua *d'orzo*,

an earth-worm.
 a sea-port.
 a sea-fish.
 a wind-mill.
 a fire-shovel.
 a water-mill.
 a gold-ring.
 a gold-cup.
 a silver-mine.
 a silver-spoon.
 barley-bread.
 barley-water.

It is very important to observe the use of such phrases: they are sure to puzzle us, if we do not know the *rule* according to which the article is here omitted. For, why should we not say, un verme *della* terra, un pesce *del* mare, &c., and so employ the article as well as the preposition, since, when we are speaking of *the earth*, *the sea*, *fire*, *water*, &c., in a *general sense*, we must say, in Italian, *la* terra, *il* mare, *il* fuoco, *l'acqua*, &c.? It is easy to perceive, that all these nouns, given in the above examples, namely, *terra*, *mare*, *fuóco*, *acqua*, *oro*, *argénto*, *orzo*, are all here used in an *adjective* sense, and that they serve merely to characterize, or merely to express some peculiarity of the kind, or nature, of the things having the different names of *verme*, *porto*, *pesce*, *palétta*, *mulíno*, *anéllo*, *coppa*, *miniéra*, *cucchiájo*, *pane*, *acqua*. The rule, then, is, that, when the one noun is used merely in an *adjective* sense in relation to the other noun, as in the above examples, the preposition alone is to be employed; but, if it be not used

in *that sense merely*, then we must employ the article as well as the preposition. We ought not to say, *il frémito DI mare*, the raging of the sea; *alla ripa DI acqua*, at the water's side; but, *il frémito DEL mare*, *alla ripa DELL' acqua*; because, the nouns *mare* and *acqua* are not used here adjectively in relation to the other nouns *frémito* and *ripa*. Again, we should say: *IL marmo è una pietra sólida*, marble is a solid stone; *la solidità DEL marmo*, the solidity of marble; here we should use the article in both instances, for the reason before given; yet, we should not say, *una statua DEL marmo*, a statue of marble, but, *una statua DI marmo*; that is, using the noun *marmo* adjectively, a *marble* statue.

101. When two or more nouns come immediately together in a sentence, and the verb which precedes or follows the nouns relates to both or all of them, and the first noun has the article before it; in such case, the article must be repeated before each of the nouns: as,

The wine, bread, oil, and sugar,
which

I have bought some wine, bread,
oil, and sugar,

Il vino, il pane, l'olio, e lo zúcc-
hero, che

Io ho comprato del vino, del pane,
dell' olio, e dello zúcchero.

Also, whenever, in English, there are two or more nouns, and they have a *conjunction* between them, and they are distinguished by the first noun having the article before it, we must, in Italian, repeat the article before each noun: as,

The favours AND kindnesses that
I have received from you,

Which have you seen, the man OR
woman?

I have seen neither the man NOR
woman,

I favori E le grazie che ho rice-
vuti da voi.

Quale avete veduto, l' uómo O LA
donna?

Non ho veduto nè l' uómo NÈ LA
donna.

We might here, in our language, repeat the *the* and the *some*, and say, *the wine*, and *the bread*, &c., *some wine* and *some bread*, &c., *the favours* and *the kindnesses*, &c., *the man* or *the woman*? neither *the man* nor *the woman*; but, while this is, in a great measure, a matter of choice with us, it is a general *rule* with the Italians, that, in such cases, the article must be repeated.

When there is more than one adjective preceding a noun, and the adjectives both or all relate to the same noun, no article is required before the *second* adjective in the Italian, any more than in our own language: as,

*Le numerose e belle province
dell' Italia,*

*The numerous and beautiful pro-
vinces of Italy.*

102. Before the words *morning, evening, day, night*, and the names of the different days of the week, we frequently find the definite article employed alone in Italian, where, in our language, we should require a preposition, or a preposition along with the article: as,

Monta a cavallo la mattina,

*He rides on horseback in the
morning.*

Vo all' ópera la sera,

I go to the opera in the evening.

*Végliano la notte, e dórmono il
giorno,*

*They sit up at night and sleep in
the day.*

Va in chiésa la Doménica,

He goes to church of a Sunday.

*Un giornále che comparisce il
Lunedì,*

*A newspaper that comes out on a
Monday.*

In speaking of the *twenty-four hours* of the day, the Italians call *twelve o'clock* MEZZO GIORNO (mid-day), and *one o'clock* UN' ORA (one hour); and, with the other hours, they use the definite article, and say, *le due, le tre, le quàttro, le cinque, le sei, le sette, le otto, le nove, le diéci, l'úndici*; two o'clock, three o'clock, &c., or, literally, *the two, the three*, and so forth.

103. The *definite article* will again have to be mentioned, as respects the employment of it in lieu of the *possessive pronoun*, and the placing of it before the *infinitives of verbs*. See *Paragraphs* 146 and 244.

Of the Indefinite Article.

104. As the *definite article* is, according to what we have seen, much more frequently brought into use in Italian than it is in English, so this *indefinite article* is of much less frequent use with the Italians than it is with us. By referring to the etymology of articles, *Paragraph* 18, it will be seen that the English indefinite *a* or *an* is expressed, in Italian, by the word *uno*, which changes to *un, una, un'*. We have already seen, that *uno, un, una, or un'*, are employed to

express two very different ideas: that, in the one case, they may all be *articles*, and, in the other, all *numerical adjectives*. Let us take some examples of the *uno, un, una, un'*, as employed in both ways.

La donna ha *uno* spécchio,
Ella non ha che *uno* spécchio,
V' era *un* uómo,
Non v' era che *un* uómo,
V' è *una* donna nella casa,
Una delle donne è nella casa,
Io vidi *un'* accadémia,
Ho vedúto *un'* accadémia almeno,

The lady has *a* looking-glass.
She has but *one* looking-glass.
There was *a* man.
There was but *one* man.
There is *a* lady in the house.
One of the ladies is in the house.
I saw *an* academy.
I have seen *one* academy, at least.

Here we see that our article *a* or *an*, and our numerical adjective *one*, are both expressed, in Italian, by one or other of the four words, *uno, un, una, un'*; and that one word, in fact, though subject to four varieties of form in spelling, serves both for the article and the adjective.

105. It is an important thing, as regards this indefinite article, to know to what extent the use of it may be dispensed with in Italian. In many cases it may be left out, where we could not omit it, in English, and this omission occurs in conversation, as well as in prose-writing and poetry; though, to be sure, the poets do here, as in every other instance, take the greatest liberties. The Italians say, for example,

Io non ho mai conosciuto uómo
più generoso,
Veramente ella è bella donna,

I have never known *a* man more
generous.
Truly she is *a* handsome lady.

These, literally translated, are, I have never known *man* more generous, truly she is *handsome lady*. Our ear tells us that, in the first of these, the article might be omitted in *our language*; but the reason of this is, that, in that example, we should, in omitting the article, mean the word *any, any* man, to be understood, and not the article *a*; and we may, in our language, and we frequently do, use such phrases as this. But, in the second example, it would not do for us to omit the article, and say, she is handsome lady; for, we mean *a*, and not *any* handsome lady. The article is, in Italian, generally omitted, when there is an *adjective*, or some word expressive of an adjective meaning, attached to the noun; as is the

case with the examples *uómo generoso* and *bella donna*, and as in the following examples :

<i>Umana cosa è aver compassione degli afflitti, &c.</i>	Boc. D.	|	It is a humane thing to have compas- sion for the afflicted.
<i>Tempestoso furor non fu mai l' ira, In magnánimo petto, &c.</i>	GUA. P. F.	|	Anger never was a tempestuous rage in a magnanimous breast.
<i>Maravigliosa cosa parve a tutti.</i>	Boc. D.	|	It appeared a surprising thing to all.
<i>Giungémmo in prato di fresca verdura.</i>	DAN. IN.	|	We arrived in a meadow of fresh verdure.
<i>Spesso del cor segno falláce è l' opra.</i>	GUA. P. F.	|	The deed is often a false sign of the heart.
<i>Non già de' boschi abitatrice sembra.</i>	TAS. G. L.	|	Not indeed of the woods does she seem an inhabitant.
<i>Che con impúra man toccar non lice Cosa sacra agli dei.</i>	GUA. P. F.	|	For with an impure hand it is not lawful to touch a thing sacred to the gods.

But, it does not always require that there should be something of an adjective kind for the article to be omitted. For, the poets do pretty nearly what they like as to the use or omission of the indefinite article.

<i>Sgora dal fianco dell' alpestre masso Fonte, che &c.</i>	CAS. A. P.	|	From the side of the wild rock flows a fountain, which, &c.
<i>E siccome saetta, che nel segno Percuote, &c.</i>	TAS. A.	|	And like an arrow that strikes in the mark.
<i>Dícovi ch' è Zerbin, di re figliuolo.</i>	ARI. O. F.	|	I tell you that it is Zerbin, the son of a king.

In these two examples there is no word at all of an adjective meaning having relation to the nouns *fonte*, *saetta*, *re* ; and yet the article is omitted. The omission of the indefinite article, in cases where it would, strictly speaking, be required, is by no means uncommon in our language : I have given the foregoing examples just to show that the Italians enjoy this license to a much greater extent than we do. To point out every instance of difference, in respect to this matter, between the two languages, would be an almost endless work. It is, after all, much more a matter of *taste* than any thing else. I have thought it useful, however, to give a few examples here, as a

hint to the learner of what he may expect to meet with in Italian writing.

106. In our language, we employ the indefinite article, *a* or *an*, before a noun in the singular number, when the verb *to be* is used as applicable to the noun, and the noun is used to represent the *profession, rank, state, country*, or any distinctive mark of a person; but, in Italian, the article is, in such cases, omitted: as,

He is *a poet*,
This man is *a physician*,
He is *a gentleman*,
She was *a princess*,
I am *an Englishman*,
You are *an Italian*,

Egli è *poeta*.
Quest' uomo è *médico*.
Egli è *gentiluomo*.
Ella fu *principessa*.
Io sono *Inglese*.
Voi siete *Italiano*.

And we must not say, egli è *un poeta*, quest' uomo è *un médico*, &c. But, when there is any thing having relation *adjectively* to the noun, then the article is, almost always, expressed in Italian: as,

un poeta di grand' ingenio,
un medico esperto,
un gentiluomo di gran condizione,
un Italiano dotto,

a poet of great genius.
a skilful physician.
a gentleman of high estate.
a learned Italian.

Again, whenever there comes, immediately after the noun, another noun, or another noun and an adjective, the second noun or noun and adjective being employed to characterize, or distinguish in some way, the person represented by the noun coming before; then the article, which must be employed in our language, is omitted in the Italian: as,

Tasso, *a poet* of Italy,
Boccaccio, *a witty writer*,
Epaminondas, *a famous general*,
Henry, *a son* of Thomas,

Tasso, *poeta* d' Italia.
Boccaccio, *scrittore spiritoso*.
Epaminonda, *famoso generale*.
Enrico, *figlio* di Tomaso.

When, however, the noun is in any other case than that of the *nominative*, the article must be employed in Italian, as well as in English: as,

The works of *a poet*,
I spoke to *an Italian physician*,
We saw *a gentleman*.
The book was given to me by *an Englishman*,

Le opere d' *un poeta*.
Io parlai ad *un médico Italiano*.
Noi vedemmo *un gentiluomo*.
Il libro mi fu dato da *un Inglese*.

It may be asked, here, why the article must be employed in Italian, while, in the example in *Paragraph 105*, namely, *io non ho mai conosciuto uómo più generóso*, we see the article may be omitted, although the noun *uómo* is placed in the *objective case* by the verb *conóscere*, to know. The reason is this, that, in that example, there is no *particular man* even supposed, while, in the foregoing four examples, it is clear that we have in our eye some *particular poet, Italian physician, gentleman, Englishman*. For, while it is not the business of the indefinite article absolutely to *particularize*, as the definitive article does; yet, like the word *some*, as mentioned under *Paragraph 98*, it may *imply* that we are alluding to a particular person, though it do not *express* who the person is. But the truth is, after all, that *principle* is not all-prevailing as respects the manner of using or omitting this indefinite article: there can be hardly any satisfactory *reason* given why it is not customary to say, *Boccaccio, uno scrittor spiritóso*, as well as, *io parlò ad un médico Italiáno*. In both cases, we are alluding to a *particular* person; and the grammar of the whole of the two phrases is perfectly similar, excepting that, in one case the noun is in the *nominative*, and, in the other, the noun is not so.

107. We, in English, employ the indefinite article before the words *hundred* and *thousand*; but the Italians do not: as,

A hundred crowns,
A thousand crowns,

|

Cento scudi.
Mille scudi.

Before the words *cento* and *mille* the article can never be used. In English, the words *hundred* and *thousand* are, properly, *nouns of multitude*; but in Italian they are *adjectives*. The word *centinájo*, which means *a hundred*, and *migliájó*, which means *a thousand*, take the article, as also does the word *millióne*, which means *a million*; but after these, which are, like the English *hundred* and *thousand*, nouns of multitude, there requires the preposition *di*, of, in Italian, which we, in this instance, seldom employ: as,

A hundred (or a hundred of) crowns,
A thousand (or a thousand of) crowns,
A million (or a million of) crowns,

|

Un centinájo di scudi.
Un migliájó di scudi.
Un millióne di scudi.

108. In those cases where we use the article *a* or *an* before a noun, immediately after the word *what*, in the way of *exclamation*, the article must be omitted in Italian: as,

What *a* man!

What *a* horse is this!

What *an* unexpected thing is this!

Che *uòmo*!

Che *cavállo* è questo!

Che *cosa improvvisa* è questa!

109. Our indefinite article is frequently used before a noun after the words *so* and *such*. The Italians use the article too in this way; but the situation of it in the sentence is not the same as it would be in English, the article, in such cases, always standing immediately before the words which represent our *so* or *such*; as, *un tal* uomo, *such a* man; *un tal* effetto, *such an* effect; *un tanto* piacere, *so great a* pleasure; *un così* grand' uomo, *so great a* man. We may, however, give such phrases another turn, and then the order of the words would be the same in both languages; as, *un uomo così* grande, *a* man *so* great, &c. Italian writers frequently omit the article altogether in phrases similar to these. See the following examples:

Se io avessi *così* bella cotta come
ella, &c. NOV. ANT.

Sia maladetto chi *tal* legge pose, &c.
ARI. O. F.

Che giova a me aver sì caro amante?
GUA. P. F.

If I had *such a* handsome gown as
she.

Cursed be he who imposed *such a*
law.

What avails it to me to have *so* dear *a*
lover?

110. Before nouns expressive of *weight*, *measure*, or *tale*, we, in English, use either the definite or the indefinite article; but here the Italians use the definite article only: as,

Grapes are sold at two shillings
the (or *a*) pound,

He sells wheat at ten shillings *the*
(or *a*) bushel,

We buy cloth at four crowns *the*
(or *a*) yard,

L' uva si vende a due scellini *la*
libbra.

Egli vende il grano a dieci scel-
lini *lo* stajo.

Compriamo il 'panno a quattro
scudi *il* braccio.

111. It must be evident that it has not been without reason that I have occupied so much room in speaking of this part of speech, the article. Articles are but little words, and they are few in number. But, the employment of them occurs

constantly ; and there is, as I think I have pretty well shown, a great difference between the manner of using them in our language, and that in which they are used in the Italian ; and this, more particularly, as respects the *definite article*. I have endeavoured to let nothing pass unnoticed, as far as *principle* was concerned ; and I have, at the same time, noticed the main differences between the English and the Italian which consist merely in *practice*.

CHAPTER XVII.

SYNTAX OF NOUNS.

112. As to this part of Italian grammar, as a *separate* part, there will not be much to command the student's attention. The main thing for him to attend to here, will be the agreement between the *article* and the *noun*; and this, though strictly belonging to *Syntax*, I have, in order to make the matter clear as I went on, been obliged to explain in the *Etymology* of Nouns. The article must always agree with the noun in *gender* and *number*; and, besides, nouns do, according to their spelling, require the article to be spelled sometimes in one way and sometimes in another way. It would be quite needless to go fully into all these matters again here; therefore, see what has already been said under *Paragraph* 29.

113. In English, we commonly put an *s*, with an apostrophe over it, at the end of a noun in the *possessive case*, instead of using the preposition *of*; and, when the noun is in the plural number, we put the apostrophe alone: as, *Richard's* hat, the *horse's* bridle, the *woman's* gown, the *riders'* horses; instead of, the hat *of Richard*, the bridle *of the horse*, the gown *of the woman*, the horses *of the riders*. Now, in Italian, the preposition must, in such cases, always be employed, as it is in the four latter of these phrases, in English. The Italians have but the one mode of expressing the possessive case with the noun: it must always be, *il cappello DI Ricciardo*, the hat *of Richard*, *la briglia DEL cavállo*, the bridle *of the horse*, *la gónna DELLA donna*, the gown *of the woman*, *i caválli DEI cavalcatóri*, the horses *of the riders*;

and so forth. I am here speaking, observe, of what relates merely to the use of the *noun itself*; for, in cases where the *possessive pronoun* is employed, it is quite another matter. In speaking of *Richard*, for example, we say, *his* hat, as well as, *Richard's* hat, or, the hat *of Richard*; and the Italians use the *possessive pronoun* in just the same way. For the syntax of the *possessive pronoun*, see *Paragraph 129*. To the cases I mean, as I have before said, to devote a separate chapter: see *Paragraph 277*. I have here spoken of the *possessive case*, merely for the sake of mentioning this difference between the two languages. There is one thing more, as relates to the noun in the possessive case, an idiom that I should notice here; and it is this, that the Italians sometimes omit the *di* after the word *casa*, house, when the noun *casa* comes immediately before some noun representing the person to whom the house belongs: *Casa White*, *Casa Brown*; instead of, *Casa di White*, *Casa di Brown*, the house of White, the house of Brown. The following are examples:

Ell' ha mandato la fante a casa la madre.	MAC. C.	|	She has sent her servant to the house of her mother.
Ella, sua amica, in casa il medico menato l'avea.	Boc. D.	|	She, his friend, had brought him into the house of the doctor.

That is, a casa *la* madre, instead of, a casa *della* madre; in casa *il* medico, instead of, in casa *del* medico.

114. One of the great advantages that our language has, compared with others, consists in its power of making those *compound nouns* which I had occasion to notice in the Syntax of Articles, under Paragraph 99. We have great numbers of such nouns in our language, and we form them of two nouns, either both joined in one, or having a hyphen between them: as, *schoolmaster*, wherein we may join two nouns together without the hyphen, and *hay-loft*, wherein the hyphen is required. There is no such thing as this in the Italian language. When we look in the Dictionary for these compound nouns of ours, we find them translated, in Italian, by a single noun and an adjective, or, by two separate nouns, with a pre-

position to express the relation of the one to the other. The following are some examples, in addition to those given in Paragraph 99.

a waterman,	un barcajuólo.
a water-fall,	una cascáta.
a water-fowl,	un uccélló acquático.
a swordsman,	un uómo di spada.
a wine-merchant,	un mercánte di vino.
a schoolmaster,	un maéstro di sculó.
a wind-mill,	un mulíno a vento.
a water-pot,	un vaso da ácqua.
a wine-flask,	un fíasco da vino.
a snuff-box,	una scátola da tabácco.
a wine-cellar.	una cantína da vino.

There will, as I have before observed, be some explanation required as relates to the use of the different prepositions *di*, *a*, and *da*, in cases similar to the above. But this is a matter belonging to the *Syntax of Prepositions*; therefore see Paragraph 307.

115. There are in the Italian, as in our language, some few nouns, which are called *nouns of multitude*: as, *il pópolo*, the people, *una gente*, a people or nation, *il pòpolázzo*, the mob, *la canúglia*, the low or vulgar, *la plebe*, the common people, *una banda*, a band, *una compagnía*, a company; and such-like. These are called *nouns of multitude*, because, though employed in the singular number, they signify a multitude, or a greater number than one, of the persons or things to which they relate, in a *collective sense*.

CHAPTER XVIII.

SYNTAX OF PRONOUNS.

116. IN the Etymology of this part of speech, (see *Paragraph 35*,) I have divided the pronouns into six classes; calling them *personal*, *possessive*, *relative*, *demonstrative*, *interrogative*, and *indeterminate*. And now, having to consider the syntax of each of these classes, we will take them in the same order as that in which they stand under the head of Etymology.

Of Personal Pronouns.

117. One of the most striking differences between the Italian language and our own, consists in the use or omission, at choice, of the *personal pronoun*. When a personal pronoun is the *nominative* of a verb, it is not always necessary, in Italian, as it is in English, to express the pronoun at all. It may, generally speaking, be either used or omitted, at the option of the writer or speaker. In the three examples of the conjugations of regular verbs, and in the conjugations of the verbs *avere* and *essere*, I have, (see *Paragraph 63*,) throughout all the modes and times, employed the personal pronouns, in order that the learner, in getting the conjugations of each verb by heart, might, at the same time, get these pronouns fixed in his memory. But, though the Italians say, *io amo*, *I love*, *tu ami*, *thou lovest*, *egli* or *ella ama*, *he* or *she loves*, *noi amiamo*, *we love*, *voi amate*, *you love*, *egli* or *ella* *amano*, *they love*; and so on, throughout every mode and time of all verbs; yet, if they please, they may omit the pronoun: they may say, *amo*, *ami*, *ama*, *amiamo*, *amate*,

amano, &c.; in doing which the sense of the pronoun would be as much understood by them, as if the pronoun itself were expressed. It is very necessary that we, in English, should never omit the pronoun; for the variety in termination throughout the modes and times of our verbs is so little, that, if the pronoun were omitted, we should not always understand whether the verb were in the *first*, the *second*, or the *third person*, or whether it were in the *singular* or the *plural number*. The use of the pronoun is absolutely necessary, in our language, to distinguish the *person* and the *number*; and it is not so necessary, in Italian, on account of the many changes in termination that the Italian verbs undergo.

118. The most important matter to be attended to, as regards these pronouns, is the *Case*. I shall take the three *persons*; first, in the *singular*, and then in the *plural number*, and compare them with the English, and endeavour to show how these pronouns are employed in Italian, going through all the Cases in the same order as that in which they were placed under the head of Etymology.—In speaking of the *cases* here, I do not intend to show when the pronouns ought to be in one Case and when in another. That is a matter of what is called *government*, which, as I have before observed, I think it best to treat of in a separate chapter; for which see *Paragraph 277*. Here we shall have only to see how the pronoun has to be spelled according to the Case in which it is, and not under what circumstances it *ought to be* in any one or other Case.

Singular Number.

NOMINATIVE CASE; 1st, 2d, and 3d persons: *io*, I, *tu*, thou, *egli*, he, *ella*, she.—In the *nominative case* the matter is equally simple in both languages. There is nothing here to puzzle us, after we have once got the pronouns by heart. Examples:

Io sono l' uómo che . . .

Tu sèi l' uómo che . . .

Egli è l' uómo che . . .

Ella è la donna che . . .

I am the man who . . .

Thou art the man who . . .

He is the man who . . .

She is the woman who . . .

There is one idiom belonging to these personal pronouns in the nominative Case, that it will be necessary to notice here. In English, we constantly make use of the verb *to be* impersonally, that is, with the word *it*, when we employ the pronoun in the nominative, in order to identify or distinguish a person or thing. We say, for example, *it is I* who say, *it is thou* who sayest, and so forth. Now, the Italians cannot use the verb *to be*, in such instances, *impersonally*; but they make the verb accord with the *person* to which it relates: as,

It is I who say,
It is thou who sayest,
It is he who says,
It is she who says,
It is we who say,
It is you who say,
It is they who say,

Sono io che dico.
Sei tu che dici.
È egli che dice.
È ella che dice.
Siámo noi che diciámo.
Siíte voi che dite.
Sono eglino, or *elleno* che dicono.

Here, the Italian verb *to be* is placed *before* the pronoun; and the phrases literally translated, are, *I am I* who say, *thou art thou* who sayest, *he is he* who says, &c. It is the same as this throughout all the modes and times of the verb: *io fui* che dissi, it was I who said, *io sarò* che dirò, it will be I who will say, &c. I have here given examples of the *plural* number, along with the *singular*, in order not to have to mention this matter again, when we come to the pronouns in the plural number. One notice of it will be sufficient.

POSSESSIVE CASE; 1st, 2d, and 3d persons: *di me*, of me, *di te*, of thee, *di lui*, of him, *di lei*, of her.—In the possessive Case these pronouns are as easy a matter as they are in the nominative:

Tu parli *di me*,
 Io parlo *di te*,
 Egli parla *di lui*,
 Ella parla *di lei*,

Thou speakest *of me*.
 I speak *of thee*.
 He speaks *of him*.
 She speaks *of her*.

Thus it must always be, when the preposition *di*, of, which is the sign of the possessive Case, comes immediately before the pronouns *me*, *thee*, *him*, *her*, in Italian. So they say, *questo è il cappéllo DI ME*, this is the hat *of me*; *questo è il cavállo DI TE*, this is the horse *of thee*; *questi sono i cani DI LUI*, these are the dogs *of him*; *questi sono i libri DI LEI*,

these are the books *of her*. Not that this sort of phrases is, in Italian, any more than in English, the only one, by which the *possession* of a thing may be attributed; for we may say in Italian, as in English, this is *my* hat, this is *his* hat, &c.; but this is a matter that belongs to the *possessive pronouns*, properly so called, of which we shall see in *Paragraph 129*.

DATIVE CASE; 1st, 2d, and 3d persons: *a me* or *mi*, to me, *a te* or *ti*, to thee, *a lui* or *gli*, to him, *a lei* or *le*, to her.—The nominative and possessive Cases are, as we have seen, plain enough; but this Case is quite another thing, and some attention is necessary to understand it well. In the nominative, we have seen that *I* is represented by *io*, *thou* by *tu*, *he* by *egli*, *she* by *ella*; then, again, in the possessive, *of me* is represented by *di me*, *of thee* by *di te*, *of him* by *di lui*, *of her* by *di lei*. In those two Cases, there is but the one word in each person, to answer to the one word in English. But here, in the dative, we see two different words answering for each single word of ours: for our *me*, *me* and *mi*, for our *thee*, *te* and *ti*, for our *him*, *lui* and *gli*, and for our *her*, *lei* and *le*. Now, to explain the use of these pronouns in the dative Case, observe that, whenever the preposition *a*, to, which is the sign of the dative Case, is made use of, then we must employ *me*, *te*, *lui*, *lei*; and when we want to express the dative without using the preposition, then we must employ *mi*, *ti*, *gli*, *le*. Examples:

Egli dà il cappello *a me*,
Io do il cappello *a te*,
Egli dà il cavallo *a lui*,
Ella dà il libro *a lei*,

He gives the hat *to me*.
I give the hat *to thee*.
He gives the horse *to him*.
She gives the book *to her*.

In these examples, the English and the Italian are similar; the preposition *a*, to, is employed in both languages. Now, if we leave out the preposition in such phrases, in English, we still preserve the *same pronouns*, namely, *me*, *thee*, *him*, *her*. But, not so in Italian: if, in Italian, the preposition be omitted, then there must be altogether different words to express our *me*, *thee*, *him*, *her*. Examples:

Egli *mi* dà il cappello,
 Io *ti* do il cappello,
 Egli *gli* dà il cavallo,
 Ella *le* dà il libro,

He gives *me* the hat.
 I give *thee* the hat.
 He gives *him* the horse.
 She gives *her* the book.

Here, in these latter examples, we see that the *situation* of the pronoun in the sentence is very different from what it is in English. We now come to the fourth, namely, the *objective Case*.

OBJECTIVE CASE; 1st, 2d, and 3d persons: *me* or *mi*, me; *te* or *ti*, thee; *lui* or *il* or *lo*, him; *lei* or *la*, her.—It will be observed, here, that some of these pronouns are the same words as those which are used as *articles*; namely, *lo*, *il*, and *la*. I need only say, that, though they are the same words as the articles, as regards their spelling, they are, here, quite different in their meaning: in the one case, the *lo*, *il*, and *la*, all represent our word *the*; but here, in their capacity of pronouns, they mean the same as our *him* and *her*. And, in order not to have to mention this same thing again, I beg the reader to observe that it is thus, also, with other pronouns that we shall presently come to, as, also, with some others that we have already had to notice, namely, *gli*, *le*, and *li*; which, like *lo*, *il*, and *la*, have all the double capacity of article and pronoun.—In the dative Case we have seen that there are, in Italian, two pronouns answering to each one of ours. Here, in the objective, it is the same again; and, to represent our pronoun *him*, in the objective, we see that there are no less than *three* different words in the Italian. Examples:

Egli ama <i>me</i> ,	}	He loves <i>me</i> .
or		
Egli <i>mi</i> ama,		

Io amo <i>te</i> ,	}	I love <i>thee</i> .
or		
Io <i>ti</i> amo,		

Io vidi <i>lui</i> ,	}	I saw <i>him</i> .
or		
Io <i>il</i> vidi,		

Io <i>lo</i> sfascio,		I unbind <i>him</i> .
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Io vidi <i>lei</i> ,	}	I saw <i>her</i> .
or		
Io <i>la</i> vidi,		

Here we see, that *mi* has the same meaning as *me*, *ti* the same as *te*, *la* the same as *lei*; and then there are *two* words having the same meaning, as *lui*, namely, *il* and *lo*. The use of *il* or *lo*, here, is not a matter of indifference; and, therefore, it will require some explanation. There has been a good deal of dispute amongst grammarians as regards this matter. It has been said, that, whenever the pronoun *him*, in Italian, comes *before* the verb of which it is the object, then we must use *il*. But this is not the case. Certain it is that *il*, if used at all, ought to come *before* the verb; but we may also use *lo*, placing that pronoun in the same situation. Examples:

Nè tu <i>il</i> consenti, Amore.	TAS. G. L.	Nòr dost thou permit <i>it</i> , Love.
....pensando che <i>il</i> fessi per voglia, &c.	DAN. IN.	Thinking that I did <i>it</i> through inclination.
Io <i>il</i> vidi jeri.	Boc. D.	I saw <i>him</i> yesterday.
Io <i>lo</i> servirò fermaménte.	Boc. D.	I will serve <i>him</i> steadfastly.

Here we see *il* before the verb, used for *it*; *il* before the verb, used for *him*; and then we see *lo* before the verb, used for *him* again; so that the rule, that we are never to put *lo* before the verb, is wrong, according to the practice of writers, whatever it may be as regards modern taste. But it is not, as I have before observed, a mere matter of *choice*, whether to use the *il* or the *lo*. In the three examples just given, it was at the option of the writers to use either *il* or *lo* in either of the four instances; but, if there be a verb, which begins with an *s*, and the *s* be immediately followed by a *consonant*, then we must invariably use *lo*, and not *il*. This is a matter of *car*. The same, it will be remembered, is the case with *il* and *lo* when those two words are used as *articles*, as mentioned in *Paragraph 31*. In the example that I have given, Io *lo* *sfúscio*, I unbind him; here is an illustration of it; and here it would not do to say, Io *il* *sfúscio*, on account of the *sf* with which the verb begins. According to this rule are these examples:

Ella <i>lo</i> sprezza, &c.	TAS. G. L.	She despises <i>him</i> .
Chi <i>lo</i> scrisse ? &c.	DAN. IN.	Who wrote <i>it</i> ?

ABLATIVE CASE; 1st, 2d, and 3d persons: *da me*, from me, *da te*, from thee, *da lui*, from him, *da lei*, from her. Here, as

in the nominative and possessive Cases, the matter is a very simple one. The preposition *da*, which, as a sign of the ablative Case, means *from*, must always be used with the pronoun in the ablative, and the pronoun, which always requires the preposition before it, never changes its own form. Examples :

Tu l' hai ricevúto *da me*,
Io l' ho ricevúto *da te*,
Egli l' ha ricevúto *da lui*,
Ella l' ha ricevúto *da lei*,

Thou hast received it *from me*.
I have received it *from thee*.
He has received it *from him*.
She has received it *from her*.

Plural Number.

NOMINATIVE CASE ; 1st, 2d, and 3d persons : *noi*, we, *voi*, you, *églino* or *élleno*, they.—This is as simple as is the nominative in the singular number ; only that, the Italians have two words in the third person, to express our word *they*. In the third person singular, we, like the Italians, have two words in order to distinguish the gender : we say *he* and *she*, and the Italians say *egli* and *ella*. But they go farther in making this distinction than we ; and, while we have only the one word *they* to express the third person plural, they have *églino* for the masculine gender, and *élleno* for the feminine. Examples :

Noi siámo gli uómini che . . .
Voi siéte gli uómini che . . .
Eglino sono gli uómini che . . .
Elleno sono le donne che . . .

We are the men who . . .
You are the men who . . .
They are the men who . . .
They are the women who . . .

POSSESSIVE CASE ; 1st, 2d, and 3d persons : *di noi*, of us, *di voi*, of you, *di loro*, of them.—In this case, as in the three next to come, the pronoun *loro* answers to *both the masculine and feminine genders*. Examples :

Voi parlate *di noi*,
Noi parliámo *di voi*,
Eglino, or Elleno, párlano *di loro*,

You speak *of us*.
We speak *of you*.
They speak *of them*.

So we must say, to repeat the same examples that I gave under the possessive Case in the singular number : *questi sono i cappélli di noi*, these are the hats *of us*, *questi sono i caválli di voi*, these are the horses *of you*, *questi sono i cani di loro*, these are the dogs *of them* (speaking of *men*), *questi sono i libri di loro*, these are the books *of them* (speaking of *women*).

DATIVE CASE; 1st, 2d, and 3d persons: *a noi*, or *ci*, or *ne*, to us, *a voi*, or *vi*, to you, *a loro*, or *loro*, to them. We will take the same examples as those given to illustrate the dative singular.

Eglio, or Elleno danno i cappelli <i>a noi</i> ,	They give the hats <i>to us</i> .
Noi diamo i cappelli <i>a voi</i> ,	We give the hats <i>to you</i> .
Eglio, or Elleno danno i cappelli <i>a loro</i> ,	They give the hats <i>to them</i> .

And if, as I said in speaking of the singular number, we omit the *preposition*, the foregoing phrases must be expressed as follows:

Eglio, or Elleno <i>ci</i> danno i cappelli,	}	They give <i>us</i> the hats.
or Eglio, or Elleno <i>ne</i> danno i cappelli,		
Noi <i>vi</i> diamo i cappelli,	|	We give <i>you</i> the hats.
Eglio, or Elleno danno <i>loro</i> i cappelli,	|	They give <i>them</i> the hats.

OBJECTIVE CASE; 1st, 2d, and 3d persons: *noi*, *ci* or *ne*, us, *voi* or *vi*, you, *loro*, *li* or *gli*, them (*masculine*), *loro*, or *le*, them (*feminine*). Examples:

Eglio, or Elleno <i>ám</i> ano <i>noi</i>,	|	They love <i>us</i> .
Noi <i>amiám</i> o <i>voi</i> ,		We love <i>you</i> .
Eglio, or Elleno <i>ám</i> ano <i>loro</i> ,		They love <i>them</i> .

Then, again, we may say, using the other pronouns, *ci*, *ne*, *vi*, *li*, *gli*, *le*:

Eglio, or Elleno <i>ci</i> <i>ám</i> ano,	}	They love <i>us</i> .
or Eglio, or Elleno <i>ne</i> <i>ám</i> ano,		
Noi <i>vi</i> <i>amiám</i> o,	|	We love <i>you</i> .
Eglio, or Elleno <i>li</i> <i>véd</i> ono,	|	They see <i>them</i> .
Eglio, or Elleno <i>gli</i> <i>ám</i> ano,		They love <i>them</i> .
Eglio, or Elleno <i>le</i> <i>ám</i> ano,	|	They love <i>them</i> . fem.

Here, observe, *loro* stands for *them*, in both the *masculine* and *feminine* gender. Then, there is something to be said about *li* and *gli*, which are of the *masculine* gender only. I have already shown the difference between *il* and *lo*, in the objective Case

singular; and there is a similar difference to be noticed here between *li* and *gli*. In the feminine we see that we may use either *loro* or *le*; and, in the masculine, either *loro*, *li*, or *gli*. *Li* must be used when the pronoun comes before a verb that begins with a *consonant*, as in the above example of *li védono*, they see *them*: *gli* must be used when the pronoun comes before a verb that begins with a *vowel*, as in the above example of *gli úmano*, they love *them*; and, also, when the pronoun comes before a verb that begins with an *s* immediately followed by a *consonant*; as, *gli sfúsciano*, they unbind *them*.—We see that, in the *objective*, our *us* may be translated by either of the words *noi*, *ci*, or *ne*, the same as in the *dative*. *Ne* will require a separate notice. (See *Paragraph* 124.) Let us now take some examples of the one remaining case, in the plural, namely, the

ABLATIVE CASE; 1st, 2d, and 3d persons: *da noi*, from us, *da voi*, from you, *da loro*, from them.—Here there is but the single pronoun for each of the three persons, as in the singular number. Examples:

Eglino, or Elleno ricevono *da*
noi,
Noi riceviamo *da voi*,
Eglino, or Elleno ricevono *da*
loro,

They receive *from us*.
We receive *from you*.
They receive *from them*.

119. The next thing to be noticed is the pronoun *si*, which is mentioned in Etymology, *Paragraph* 39, and which serves to represent all our words *oneself*, *himself*, *herself*, *themselves*. This word is, as we have seen in *Paragraph* 39, spelled *se*, in the possessive and ablative, and either *se* or *si* in the dative and objective Cases. Examples:

POSSESSIVE.

Parlâre *di se*,
Egli parla *di se*,
Ella parla *di se*,
Eglino, or Elleno
párlano *di se*,

To speak *of oneself*.
He speaks *of himself*.
She speaks *of herself*.
They speak *of themselves*.

DATIVE.

Dare *a se*,
or
Darsi,

To give *to oneself*.

Egli dà a se, or Egli si dà,	}	He gives to himself.
Ella dà a se, or Ella si dà,	}	She gives to herself.
Eglino, or Elleno danno a se, or Eglino, or Elleno si danno,	}	They give to themselves.

OBJECTIVE.

Vedére se, or Vedérsi,	}	To see oneself.
Egli vede se, or Egli si vede,	}	He sees himself.
Ella vede se, or Ella si vede,	}	She sees herself.
Eglino, or Elleno vedono se, or Eglino, or Elleno si vedono,	}	They see themselves.

ABLATIVE.

Ricévere da se, Egli ricéve da se, Ella ricéve da se, Eglino, or Elleno ricévono da se,	|	To receive from oneself. He receives from himself. She receives from herself. They receive from themselves.
--	--	--

The word *si* or *se* is, also, sometimes employed in the sense of *one another* or *each other*: as,

Senza aver cuore di palesársi l'amóre che si portávano, &c. SoA. N.	|	Without having courage to make known to one another the love that they bore each other.
Se tali fóssero tutti i doni che gli uómini si fanno, &c. D. CA. G.	|	If such were all the gifts which men make one another.

120. As to the pronouns *esso, essa, essi, esse*; *stesso, stessa, stessi, stesse*; and *medésimo, medésima, medésimi, medésime*; as these never change their form to denote *case*, it would be superfluous to notice them here again at length. Sufficient has

been said of them In their Etymology, for which see *Paragraphs* 37, 40, and 41.

121. But it will be necessary to refer to some of the foregoing pronouns, for there are yet some things to be explained as regards them. And, first, it will be observed, that the word *noi* answers to both of our words *we* and *us*; and, also, the word *voi* answers to both our words *ye* and *you*. The word *ye* is, now-a-days, old-fashioned in our language; though, strictly speaking, it ought to be used in the *nominative Case*. Observe, also, that the pronouns *mi*, me, *ti*, thee, *lo*, him, *la*, her, *ci*, us, *ne*, us, *vi*, you, *si*, oneself, himself, &c., may all, when immediately followed by a verb beginning with a *vowel*, drop their final vowel and take the apostrophe. The pronoun *ci*, however, admits of this abbreviation only when the verb coming after it begins with an *i*. The pronoun *loro* is very commonly written and pronounced *lor*. *Examples*:

Voi *m'* ingannáte,
Io *t'* ingánno,
Io *l'* amo,
Io *l'* amo,
Tu *c'* ingánni,
Ella *n'* abbágliá,
Egli *v'* ingánna,
Eglino *s'* ingánnano,
Io *lor* diédi,

You deceive *me*.
I deceive *thee*.
I love *him*.
I love *her*.
Thou deceivest *us*.
She dazzles *us*.
He deceives *you*.
They deceive *themselves*.
I gave to *them*.

The pronouns *mi*, *ti*, *lo*, and *la*, also, are, at times, abbreviated in the same way, when they come before the words *ho*, I have; *hai*, thou hast; *ha*, he, she, or it has; *hanno*, they have: as,

Io *t'* ho detto,
Tu *m'* hai detto,
Ella *l'* ha vedúto,
Eglino *l'* hanno vedúto,

I have told *thee*.
Thou hast told *me*.
She has seen *him*.
They have seen *her*.

I explained, in speaking of the objective Case singular, the difference between *lo* and *il*, as used in the sense of *him*; and here we see that *lo* may be employed, in the objective Case, before a verb beginning with a *vowel*; but it must, then, always drop the *o*, as in the above example. *La* here drops the *a* also, as *lo* does the *o*; but the plural of *la*, namely, *le*, must never be abbreviated in this way: for, though we may say, *l' amo*, meaning, I love *him*, and *l' amo*, meaning, I love *her*,

we cannot say *l' amo*, meaning, I love *them*, in the *plural* feminine; but we must say, *le amo*, preserving the *e* of *le*, for fear of confounding the *singular* with the *plural*.

122. We have seen that, in several instances, the Italians have two or more of these personal pronouns, in one and the same number, case, and person, to answer to only *one* pronoun in our language. In the *dative Case, singular*, there are,

a me or *mi*, for our *to me* or *me*.
a te or *ti*, for our *to thee* or *thee*.
a lui or *gli*, for our *to him* or *him*.
a lei or *le*, for our *to her* or *her*.

In the *objective Case, singular*, there are,

me or *mi*, for our *me*.
te or *ti*, for our *thee*.
lui, *il* or *lo*, for our *him*.
lei or *la*, for our *her*.

Then, again, in the *dative Case, plural*,

a noi, *ci* or *ne*, for our *to us* or *us*.
a voi, or *vi*, for our *to you* or *you*.

And in the *objective Case, plural*, there are,

noi, *ci* or *ne*, for our *us*.
voi, or *vi*, for our *you*.
loro, *li*, or *gli*, for our *them (Masculine)*.
loro, or *le*, for our *them (Feminine)*.

And, as relates to the pronoun *si*, we find, in the *dative Case*, *a se*, or *si*, for our *to oneself*, *himself*, &c.; in the *objective Case*, *se*, or *si*, for our *oneself*, &c.

The question is, then, what difference is there between saying, in the *dative singular*, *a me*, *a te*, *a lui*, *a lei*, and *mi*, *ti*, *gli*, *le*; in the *objective singular*, *me*, *te*, *lui*, *lei*, and *mi*, *ti*, *il* or *lo*, *le*; in the *dative plural*, *a noi*, *a voi*, and *ci* or *ne*, *vi*; in the *objective plural*, *noi*, *voi*, *loro*, and *ci* or *ne*, *vi*, *li* or *gli*, *le*; in the *dative*, *a se*, and *si*; in the *objective*, *se*, and *si*? Now, *either* manner of expression will do in Italian. We may say, *Egli dà il cappello a me*, he gives the hat *to me*, or, *Egli mi dà il cappello*, he gives *me* the hat; and so forth, with all the rest of the pronouns just before mentioned. Observe,

at the same time, that if, in Italian, we use any *preposition* before the pronoun, whether it be *di*, *a*, or *da*, which are called the *signs* of the possessive, dative, and ablative Cases, or any other preposition ; in every case where the preposition is so used, we must employ *me*, *te*, *lui*, *lei*, *noi*, *voi*, *loro*, *se* ; and never *mi*, *ti*, *gli*, *le*, *il*, *lo*, *ci*, *ne*, *vi*, *li*, *gli*, *si* : the examples I have given in both numbers, and throughout all the Cases, will be a sufficient illustration of this. But, to return to the question of the *difference* before mentioned, we must mind that, though the Italians may use which they please of the two ways of expression :

Egli dà il cappello *a me*,
or,

Egli *mi* dà il cappello,

Io do il cappello *a te*,
or,

Io *ti* do il cappello,

Tu dai il cavallo *a lui*,
or,

Tu *gli* dai il cavallo,

Tu dai il libro *a lei*,
or,

Tu *le* dai il libro,

He gives the hat *to me*,
or,

He gives *me* the hat.

I give the hat *to thee*,
or,

I give *thee* the hat.

Thou givest the horse *to him*.
or,

Thou givest *him* the horse.

Thou givest the book *to her*.
or,

Thou givest *her* the book.

Although, when they do not wish to lay any particular *emphasis* on the pronouns *me*, *thee*, *him*, *her*, in their language, the Italians may use whichever of these forms they please ; yet when there is any emphasis intended, they use *me*, *te*, *lui*, *lei*, and not *mi*, *ti*, *gli*, *le*. In saying, in our language, he gives the hat *to me*, and, he gives *me* the hat ; we may, in using either of these, by the means of laying an emphasis on the word *me*, express the meaning that it is *to oneself in particular*, or *not to some one else*, that the hat is given. The English have, here, but the one pronoun, *me*, whether the preposition be used or not ; and our emphasis must consist in the mere stress of the voice. But the Italians make the distinction by the means of the difference in the word itself, and not by the mere manner of uttering it.

He gives the hat *to me*,
or,

He gives *me* the hat,

Egli dà il cappello *a me*,
or,

Egli *mi* dà il cappello.

The meaning here, in both languages, may be just the same, in either of the two forms. In Italian, as in English, either phrase may be used to signify the simple fact that *the hat is given to us*. Yet, mind, if we wish to express the idea of *exclusion*, if we mean to say “*the hat is given to ME in particular, and not to somebody or any body else*”; then, in Italian, our mere stress of voice, independent of the form of words, is not sufficient: we must say, *Egli da il cappello a me*, and not, *Egli mi da il cappello*. The “*Egli mi da il cappello*” would be insufficient to express the idea of *exclusion* or *distinction*, whatever emphasis the speaker or writer might lay on the “*mi*.” I need not take up room in giving examples with the other pronouns; for precisely the same principle applies to show the difference between the use of *a te* and *te*, *a lui* and *gli*, *a lei* and *le*; and, in the dative plural, it is just the same with *a noi* and *ci* or *ne*, *a voi* and *vi*. It is also just the same in the objective Case, in both numbers: in the *singular*, wherein we see *me* contrasted with *mi*, *te* with *ti*, *lui* with *il* and *lo*, *lei* with *la*; and in the *plural*, wherein we see *noi* contrasted with *ci* and *ne*, *voi* with *vi*, *loro* with *li* and *gli* (masculine), *loro* with *le* (feminine). Here, in the objective, we must, if we intend, as before said, emphatically to *particularize* the person or persons represented by the pronoun, or to express the idea of *exclusion of others*, we must employ *me*, *te*, *lui*, *lei*, *noi*, *voi*, *loro*; and not *mi*, *ti*, *il* or *lo*, *la*, *ci* or *ne*, *vi*, *li* or *gli*, *le*. These observations apply, equally, to the pronoun *si*, as to which we see, in the dative, *se* contrasted with *si*; and, in the objective, *se* with *si* again. The following examples will serve to illustrate the principle above explained:

Me scelse amor, *te* la fortuna, &c.

TAS. G. L.

Love chose *me*, fortune *thee*.

. or come

Conosci *me*, ch' io *te* non conosca?

PET. T.

Now how dost thou know *me*; for I do not know *thee*?

Io amo molto più *lui* che egli non ama *me*.

BAC. D.

I love *him* much more than he loves *me*.

Ch' a *me* fu, non a *lei*, concessa la face, &c.

TAS. A.

For to *me*, not to *her*, was granted the torch.

Non la perderò dándola a *te*.

BOC. D.

I shall not lose her in giving her to *thee*.Láschia la cúra a *me*, dicéa Gradasso.

ARI. O. F.

Leave the care to *me*, said Gradasso.Quest' è la terra destinata a *noi*.

CAR. E.

This is the land destined to *us*,Il cavaliére ha offeso *voi*, che mi
siéte più cara di me medésimo.

GOL. C.

The gentleman has offended *you*, who
are more dear to me than myself.Nè si accorse che facéva *se* débole,
togliéndosi gli amíci.

MAC. P.

Nor did he perceive that he made
himself weak, by depriving himself
of his friends.

In these examples, it is clear that the pronouns *me*, *te*, *lui*, *lei*, *noi*, *voi*, and *se*, are either used in a sense of *exclusion* as to any other than those particular persons which they represent, or, are so employed as to mean that those persons which they represent are spoken of with some degree, more or less, of *emphasis*. Grammarians have not noticed that this distinction exists, also, as relates to the pronoun *loro*, compared with other pronouns having the same signification; yet it is certain that, in the objective plural, there is the same difference to be observed between *loro*, and *li* or *gli* (masculine), and *loro*, and *le* (feminine). For example: Io vidi *lui* quando voi vedesti *loro*, I saw *him* when you saw *them*; Io amo *lui*, ma non amo *loro*, I love *him*, but I do not love *them*: here, the distributive and emphatic meanings that are intended would not be at all expressed by saying, Io *il*, or *lo*, vidi quando voi *li* vedesti; Io *l'* amo, ma non *gli* amo. Here the *gli* and *li*, in the sense of *them*, would be quite as insufficient to the sense in the plural, as the *il*, *lo*, and *l'* would be in the singular. In the dative plural, there is but the one pronoun, for both genders, as in English, whether with the preposition or not; namely, *a loro* or *loro*, to *them* or *them*. Yet here, also, the same nicety of distinction is observable. For example: date questo libro *a noi*, l'altro *a loro*, give this book to *us*, the other to *them*. Here, though there is but the one word *loro* for the dative, either with or without the preposition, and though it *might* do, here, to omit the preposition before *loro*; yet, the distributive idea, as respects the *them*, would be much more clearly expressed, in the Italian, as in our language, by saying

a *loro*, to them, than by saying *loro*, them.—Whenever two of these personal pronouns, in the dative or objective Case, have one of the conjunctions *e* and *o*, or, or either, or *ne*, nor, or neither, between them; then we must employ *me*, *te*, *lui*, *lei*, *noi*, *voi*, *loro*, *se*; and not the other pronouns before mentioned as contrasted with these: as,

Egli diede questo a *me* e a *te*,

Noi amiamo *lui* e *lei*,

Egli diede questo o a *me*, o a *te*,

Noi amiamo o *lui* o *lei*,

Egli non diede questo nè a *me* nè a *te*,

Noi non amiamo nè *lui*, nè *lei*,

He gave this to *me* and to *thee*.

We love *him* and *her*.

He gave this either to *me* or to *thee*.

We love either *him* or *her*.

He gave this neither to *me*, nor to *thee*.

We love neither *him* nor *her*.

And so on with the other pronouns, in the dative and objective Cases, *noi*, *voi*, *loro*, *se*.

123. By some of the foregoing examples it will have been observed, that the Italians, unlike us, frequently put the pronoun before the verb which relates to it. The situation of *me*, *te*, *lui*, *lei*, *noi*, *voi*, *loro*, *se*, is commonly *after* the verb; though this is only a general rule, with many exceptions, as practice and reading will teach. The pronouns *mi*, *ti*, *gli*, *le*, *il*, *lo*, *ci*, *ne*, *vi*, *li*; these come always *before* the verb, except sometimes when they are used as *conjunctive pronouns*, which have yet to be spoken of. (See *Paragraph 127*.)

124. The pronouns *ne*, *ci*, and *vi*, have other significations besides those in which I have used them in the foregoing examples. I must observe, as relates to *ne*, that this pronoun, when used in the sense of our *us*, is not one of ordinary use; it is rather a *poetical* word, or one properly used only in what is called *elevated style*. Our word *us*, therefore, would, in familiar style, be more properly translated by *ci* than by *ne*. *Ne* has all the meanings of, *of it*, *of them*, *for it*, *from*, *by*, or *with it* or *them*; and it means, very frequently, the same as our words *off* and *away*. The following are examples of its various uses:

Ciò che *ne* dà l'industria o la fortuna.
SOA. N.

That which industry or fortune gives
us.

Ne conóbbe, n' accóse.

CAR. E.

He knew *us*, he welcomed *us*.

Perchè crudo destino Ne disunisci tu, s'amor ne stringe ? GUAR. P. F.	Why, cruel destiny, dost thou separate us, if love unites us ?
— colui ch' a te ne 'nvia. PET. S.	He who sends us to thee.
Dolce amico, non dubitarne. SOA. N.	Sweet friend, do not doubt of it.
Il pópolo andò ad incontrarli, ne uc- cise alcuni, &c. MUR. A.	The people went to meet them, killed some of them.
I' cielo ha voluto ricompensárte. SOA. N.	Heaven has been willing to recom- pense thee for it.
Ne vestirono la metà di panni bian- chi. MAC. D.	They dressed the half of them with white clothes.
Fa abbassáto il regno de' Macedoni; funne cacciáto Antióco. MAC. P.	The kingdom of the Macedonians was debased; Antiochus was driven from it.
Che volete che io ne faccia ? GOL. C.	What do you wish that I should do with it ?
Allorchè il vizio comincia a prender potere, e che il cuore n' è già cor- rotto. SOA. N.	When vice begins to assume power, and when the heart is already cor- rupted by (or with) it.
Ed il re ne menò seco detti státi. FIO. N.	And the king took off (or away) with him the said hostages.

Ci and *vi* are very commonly used as adverbs, in the sense of our words *here* and *there*. *Ci* means *here*, or *in this place*; and *vi*, *there*, or *in that place*: as,

Costoro mi ci fanno entráre per in- gannármí. Boc. D.	These people make me come in <i>here</i> to deceive me.
Io dirò che vi ci ábbia fatto venire per denári. Boc. D.	I will say that I have made you come <i>here</i> for money.
Nella sua cámera il mise, e déntro il vi serrò. Boc. D.	She put him into her room, and locked him in <i>there</i> .
E quella città, crescendovi la virtù, crescéva in potenza. MAC. S.	And that city, virtue increasing <i>there</i> , increased in power.

Though *ci* means both *us* and *here*, and *vi* both *you* and *there*, two *ci*'s, or two *vi*'s, the one in the adverbial sense, and the other as a pronoun, must never come immediately together. We must not say, *Voi ci ci mandáste*, you sent *us here*; nor, *Noi vi vi mandámmo*, we sent *you there*. The coming together of the two *ci*'s or *vi*'s would offend the ear. And, therefore, the Italians prefer that the two adverbs should, in such

cases, exchange meanings, and that *ci* should stand for *there*, and *vi* for *here*; and they would say, *voi vi ci mandáste, noi ci vi mandámmo*. The words *ci* and *vi*, as pronouns, sometimes mean *to you, to him, to her, to it, to this, to that, to them*, in the sense of *as relates to, or with respect to, you, him, &c.* SIGNOR BARBERI gives these examples of *ci* thus used :

Pensaste a me ?	|	Did you think of me ?
Si, <i>ci</i> ho pensato,	|	Yes, I have thought of <i>you</i> .
Penseréte a questo ?	|	Will you think of this ?
<i>Ci</i> penserò,	|	I will think of <i>it</i> .

Literally translated, these are, *to me, to you, to this, to it*. The *vi* is very frequently used in the sense of *to it*, where we also should use the *dative Case* : as,

La necessità lo costrinse a consent- irvi.	SOA. N.	|	Necessity constrained him to consent to <i>it</i> .
L'arduità dell' impresa, e l'avver- sione che v' ebbe sempre il re, &c.	GIA. S.	|	The difficulty of the enterprise, and the aversion that the king always had to <i>it</i> .

Ci and *vi* will again have to be noticed, in the Syntax of *impersonal verbs*, for which see *Paragraph 268*.

125. In the Etymology of personal pronouns, Paragraph 38, I have made some observations, which are numbered from 1 to 10, as to the employment of some words, other than those which I have here been speaking of, as *personal pronouns*; and I there noticed, also, various ways of *spelling* some of the pronouns to which the foregoing Paragraphs of Syntax relate. I must here call the reader's attention to some further observations, relative to certain irregularities in the use of some pronouns. These irregularities consist in some pronouns being used in *Cases* to which, according to grammatical arrangement, they do not strictly belong.

1st. *Lui* and *lei* may, as we have seen, be employed in the dative, in the sense of *to him, to her*, using, always, the preposition *a* before them. If we were to omit the preposition, then, as before said, we must not use *lui* and *lei*; but *gli* and *le*. In old authors, however, this rule is not observed in every instance, as may be seen in these examples:

Ma per dar <i>lui</i> esperienza piena, &c.	DAN. INF.	But to give <i>him</i> full experience.
Ond' io risposi <i>lei</i> .	DAN. PUR.	Therefore I replied <i>to her</i> .
Io credo, diss' io <i>lui</i> , che tu m'inganni.	DAN. INF.	I think, said I <i>to him</i> , that thou deceivest me.

2d. *Lui* and *lei* are used after the word *come* or *siccome*, when that word is intended to have the meaning of our word *like*. As:

Costoro, che érano, siccome <i>lui</i> , maliziósi, &c.	Boc. D.	Those, who were, <i>like him</i> , malicious.
Io vorréi che voi fussi ingannáte come <i>lei</i> .	MAC. C.	I would wish that you were deceived <i>like her</i> .

The same may be said of the pronouns *me*, *te*, and *loro*. But, if the *come* or *siccome* be not intended, as in the two examples given, in the sense of our words *like to*, to express *similitude* or *resemblance* between persons or things, and if it mean the same as our word *as*; then we must employ the pronouns in the *nominative* Case. As:

Trovándosi egli in Parigi in povero stato, come <i>egli</i> il più del tempo dimoráva, &c.	Boc. D.	Finding himself in Paris in a poor condition, <i>as he</i> lived the greater part of the time.
Se io avessi così bella cotta come <i>ella</i> , saréi altresì sguardata come <i>ella</i> .	NOV. ANT.	If I had as fine a gown <i>as she</i> , I should be as much stared at <i>as she</i> .

3d. In apostrophizing, or speaking of oneself or of another in an exclamatory way, the pronoun representing the person who is the subject of the exclamation, must, in Italian, be in the *objective* Case, and not in the *nominative*: we must say, Oh felice *me*! Oh happy *me*! Oh felice *lui*! Oh happy *he*! and so on, with the other pronouns, *te*, *lei*, *noi*, *voi*, *loro*. In our language *me* is the only pronoun that, in this case, we can use in the objective Case; for, while we say, happy *me*! we cannot say, happy *him*! happy *her*! &c.; but happy *he*! happy *she*!

4th. *Me*, *te*, *lui*, *lei*, and *loro*, are, also, sometimes used in another instance in which they seem clearly to have a *nominative* signification; namely, when the verb *éssere*, *to be*, comes between two pronouns, the verb *éssere* being

used to express the person represented by the one pronoun, as being the same as that represented by the other. As, Credendo ch' *io* fossi *te*, mi ha con un bastone tutto rotto; thinking that *I* was *thou* (or, mistaking *me* for *thee*), he has bruised me all over with a stick. Boc. D.

5th. The pronoun *gli* is employed in the dative plural, in the sense of *loro*, to them, in the masculine gender. As:

Tutto il paése, che il Soldano <i>gli</i> avéa renduto. G. VIL. S.	All the country, which the Sultan had restored to <i>them</i> (the Saracens).
I Fiorentini non si móssono, benchè grave <i>gli</i> fosse l'oltraggio de' Pisani. M. VIL. S.	The Florentines did not bestir them- selves, although the affront of the Pisans was grievous to <i>them</i> .

The pronoun *li*, also, may sometimes be found used in the same sense.

6th. *Gli* or *li* may be found in some authors, in the feminine gender, singular number, meaning *to her*. As:

Ciò non éra avenuto per corrotta inten- zione della Regina, ma per forza di m ^a ie che <i>gli</i> érano state fatte. M. VIL. S.	That had not happened through wicked intentions of the Queen, but by the force of witchcrafts that had been practised on <i>her</i> .
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7th. *Li* is sometimes used instead of *gli*, in the dative singular, masculine, meaning *to him*. As:

Apparve per visione a Ruberto, d'cen- doli, &c. G. VIL. S.	He appeared by a vision to Rubert, saying to <i>him</i> .
Domandolli poi se via c'era, &c. ARI. O. F.	He 'ien asked <i>him</i> if there was a way.

8th. *Gli* or *li*, as used in the sense of *to them*, in the *feminine* gender, are sometimes met with in old authors; but such use is condemned as bad in grammar.

9th. The pronoun *ella*, she, is sometimes used by the poets in other Cases than the nominative. ARIOSTO has, memoria d'*ella*, memory of *her*; instead of, memoria di *lei*. Then, again, *elle*, which, as I have said in the observation under Paragraph 38, stands for *élle*no, in the nominative, is sometimes used by the poets in other Cases. DANTE has, con *ELLE*, with them; instead of, con *LORO*.

10th. One thing should be well observed, as respects the pronouns *lui*, *lei*, and *loro*. These pronouns ought never,

strictly speaking, to be used in the *nominative* Case: they should be used in the sense of *him, her, them*; and not in that of *he, she, they*. In modern Italian writing this rule is observed, and our *he, she, they*, are expressed by *egli, ella, églino*, or *élleño*, or by the other pronouns, *esso, essa, essi*, or *esse*. But the writers of former times did not observe this rule; neither do the Italians of the present day, as far as respects *conversation*. We shall find *lui, lei, loro*, employed in the nominative in most writers of an early daté; and such is the force of habit, that it would seem like affectation to use *egli, ella, églino*, or *élleño*, in common conversation in Italy. *Lui, lei, loro*, may therefore, as far as relates to *speaking*, be used in the sense of our *he, her, they*.

11th. In the Syntax of adjectives, there will be another difference between the languages to point out, as respects the use of the pronoun.

126. There remains one thing more to notice respecting the personal pronouns, which is, their use in the capacity of

Conjunctive Pronouns.

127. Personal pronouns only are those which are called *conjunctive*; and they are so called because they are liable to be *joined together*, either with one another, or with some of the inflexions of the verbs. In some of the examples I have already given, there are instances of this conjunctive capacity of the personal pronouns. Those properly called *conjunctive* are the following: *mi, ti, lo, la, gli, le, li, ci, vi, si, ne*. The Italians call them *affissi*, on account of their being frequently *affixed*, or joined, to one another or to other words.

128. To explain the whole of the practice as relates to these pronouns, when conjunctive, would require much room. It is a matter that cannot, in every case, be reduced to rule, and *principle* has very little to do with it. What I shall omit to notice, will consist of nothing more than certain points in practice, which may be easily learned by strict attention in the course of reading Italian books. To understand the meaning of these pronouns as respects their *Cases*, is the main object to have in view in studying them. Without understanding that,

the pronouns, when joined with one another or with other words, might cause great puzzling. But, if we once well understand the *Cases*, the various manners of joining together pronouns and other words can very seldom make us hesitate as to the meaning intended. Mark the following observations.

1st. These pronouns are not always, when considered as *conjunctive*, joined to one another, or to other words, in such a way as to form only *one word* of two or more words: the pronouns *mi*, *ti*, *si*, *ci*, *vi*, often come two of them immediately next to each other without being joined in one word. As:

Tu *mi ti* presenti,
Io *mi ti* presento,
Egli *ti si* presenta.
Noi *ci ti* presentiamo,
Voi *vi ci* presentate,
Egli *ci si* presenta,
Egli *vi si* presenta,
Eglio *ci si* presentano,
Eglio *vi si* presentano,
Io *mi vi* presento,
Egli *mi si* presenta,
Tu *ci ti* presenti,
Egli *ci vi* presenta,

Thou presentest *thyself to me*.
I present *myself to thee*.
He presents *himself to thee*.
We present *ourselves to you*.
You present *yourselves to us*.
He presents *himself to us*.
He presents *himself to you*.
They present *themselves to us*.
They present *themselves to you*.
I present *myself to you*.
He presents *himself to me*.
Thou presentest *thyself to us*.
He presents *us to you*.

We see, here, that the placing of the words is very different in the one language from what it is in the other: *tu mi ti presenti*, is, literally, *thou thyself to me presentest*; and so on, with the rest. With respect to the *order* in which these pronouns should stand, it is observed by BEMBO, that *ti* ought not to stand before *mi*, neither should *si* stand before *mi*, *ti*, *ci*, or *vi*: so that we must not say *ti mi*, but *mi ti*; not *si mi*, *si ti*, *si ci*, *si vi*, but *mi si*, *ti si*, *ci si*, *vi si*. It must be borne in mind, always, that the words *ci* and *vi* are *adverbs*, as well as *pronouns*:

Egli *ci si* presenta,
Egli *vi si* presenta,

He presents *himself* HERE.
He presents *himself* THERE.

Taking the *ci* and *vi* here in their sense as pronouns, the *ci si*, *vi si*, would mean *himself to us*, *himself to you*, as we have seen in the foregoing examples.

2d. The inflections of the verbs to which the pronouns are most commonly joined, are, the infinitive mode, the imperative mode, and the participle present. As:

Amármí,	To love me.
Parlárti,	To speak to thee.
Ingannárci,	To deceive us.
Vedérti,	To see you.
Vindicarsi,	To vindicate oneself, himself, &c.
Amárló,	To love him.
Parlárgli,	To speak to him.
Ingannárla,	To deceive her.
Parlárlé,	To speak to her.
Vedérlé,	To see them (fem.)
Vendicárlí,	To vindicate them (masc.)
Parlárne,	To speak of it, of him, &c.
Amatemi,	Love me.
Parlátegli,	Speak to him.
Vedételo,	See him.
Ingannáteli,	Deceive them.
Amándomi,	Loving me.
Parlándoti,	Speaking to thee.
Ingannándoci,	Deceiving us.
Vedéndovi,	Seeing you.
Vindicándosi,	Vindicating oneself, himself, &c.
Amándola,	Loving him.
Parlándogli,	Speaking to him.
Ingannándola,	Deceiving her.
Parlándole,	Speaking to her.
Vedéndole,	Seeing them (fem.)
Vendicándoli,	Vindicating them (masc.)
Parlándone,	Speaking of it, of him, &c.

When the pronoun is affixed to a verb in the infinitive mode, the final *e* of the infinitive must always be dropped: thus, we must say, *amarmi*, *parlarti*, &c. as in the foregoing examples; and not, *amaremi*, *parlaretí*.—Although it is generally with the infinitive and imperative modes, and the participle present, that the pronouns are thus joined, there is no such thing as a *rule* as to what inflections of the verb do and what do not admit of the pronoun being joined to them. The poets join the pronoun to any inflection of the verb they please; and all that need be said to the learner is, that in prose-writing the liberty of thus using the pronoun is very much restricted, compared to what it is in poetry.

3d. Whenever *mi*, *ti*, *ci*, *vi*, *si*, are followed by the pronouns *lo*, *la*, *gli*, *le*, *li*, *ne*; then the former must change their final *i* into *e*, and be spelled *me*, *te*, *ce*, *ve*, *se*: as,

Tu <i>me lo</i> mandí,	Thou sendest him to me.
Io <i>te la</i> prométto,	I promise her to thee.
Egli <i>se gli</i> presénta,	He presents himself to him.
Voi <i>ce lo</i> presentáte,	You present him to us.

Io *ve* *le* darò,
 Voi *me* *li* dovète,
 Ella *ce* *ne* parlò,
 Io *ve* *ne* parlerò,

I will give *them* to *you* (fem.)
 You owe *them* to *me* (masc.)
 She spoke to *us* of *it*.
 I will speak to *you* of *it*.

Here we see that the pronouns *me* and *lo*, *te* and *la*, &c., are not joined together so as to form *one word*, though they stand immediately next to each other. But, if these pronouns were to come *after* a verb, they should be joined together; the first of them must be joined to the verb, and the three words, the verb and the two pronouns, must be all joined in one: as,

Mandátemelo,
 Io non vo' dár*te*la,
 Ei non voleva presentars*eg*li,
 Mandándocelo,
 Dándovele,
 Dátemeli,
 Voi dovète parlárc*ene*,
 Potète assicurar*vene*,

Send *him* to *me*.
 I will not give *her* to *thee*.
 He would not present *himself* to *him*.
 Sending *him* to *us*.
 Giving *them* to *you* (fem.)
 Give *them* to *me* (masc.)
 You ought to speak to *us* of *it*.
 You may assure *yourself* of *it*.

Ce and *ve*, when used as *adverbs*, are subject to the same rule: as,

Io *ce* *lo* menái,
 Voi *ve* *la* menáste,
 Io non potèva ritener*celo*,
 Voi non potete ritenér*vela*,

I led *him* *here*.
 You led *her* *there*.
 I could not keep *him* *here*.
 You cannot keep *her* *there*.

4th. The *e* of *ne*, and the *o* of *lo*, are frequently dropped, when one of the other pronouns comes before *ne* or *lo*, the two pronouns being joined together: *men*, *ten*, *sen*, *cen*, *ven*, *mel*, *tel*, *sel*, *cel*, *vel*, instead of, *mene*, *tene*, *sene*, *cene*, *vene*, *melo*, *telo*, *selo*, *celo*, *velo*; as in the following examples:

Rispose il buon uómo, io *vel* dirò.

Boc. D.

The good man replied, I will tell *it* to *you*.

Ma se sua guida il fa, *sel* fa signore.

ARI. O. F.

But if she makes him her guide, she makes *him* a master to *herself*.

The pronoun *lo* is thus frequently curtailed when joined to the participle present, without there being any other pronoun preceding it: as,

Avend*ol* prima ammaestrato e instrúto.

ARI. O. F.

Having first taught and instructed *him*.

And *lo* is frequently joined to the negative *non*, not; and then the final *n* of the *non* is omitted, and also the *o* of *lo*; as, io

nol vidi, I did not see *him*; instead of, *io non lo* vidi. When *lo*, abbreviated in this way, comes immediately before a verb, beginning with an *h* or with a *vowel*, the abbreviated *lo* takes an apostrophe over it; as, *io vel'* ho detto, I have told *it* you; *io cel'* ho condótto, I have conducted *him* here; *io tel'* avréi portáto, I would have brought *it* to thee.

5th. The pronoun *gli*, in its capacity of conjunctive pronoun, is used in the sense of *to her*, as well as that of *to him*; and when *gli* is joined to any one of the pronouns *lo*, *la*, *le*, *li*, *ne*, which is frequently the case, then, for the sake of harmony, the *gli* is spelled *glie*: as,

Io glielo diédi,
Dáteglielo,
Voi gliela mandáste,
Mandáteglielo,
Noi gliele mandámmo,
Mandárglielle,
Voi glieli deste,
Dándoglieli,
Eglino gliéne párlano,
Parlátegliéne,

I gave *it* to *him*, or to *her*.
 Give *it* to *him*, or to *her*.
 You sent *her* to *him*, or to *her*.
 Send *her* to *him*, or to *her*.
 We sent *them* to *him*, or to *her*.
 To send *them* to *him*, or to *her*.
 You gave *them* to *him*, or to *her*.
 Giving *them* to *him*, or to *her*.
 They speak to *him*, or to *her*, of *it*.
 Speak to *him*, or to *her*, of *it*.

We sometimes see the *gli*, in such cases, separate from the other pronoun, and without the intermediate *e*; as, *gli lo* instead of *glielo*, *gli la* instead of *gliela*, &c.; but this is not common. The *lo* and *ne* are, also, subject to contraction; as, *gliel* diéde, instead of, *glielo* diéde; *glien* párlano, instead of *gliene* párlano. And if, as mentioned in the last observation, the *l* or *n*, joined to the *glie*, come immediately before a verb that begins with an *h*, or with a *vowel*, then there must be an apostrophe over the *l* or *n*; as:

Io gliel' ho detto,
Io glien' avéva párláto,

I have told *it* to *him*.
 I had spoken to *him* of *it*.

6th. It not unfrequently happens, that the pronoun *ne* comes immediately after two other of the pronouns *mi*, *ti*, *ci*, *vi*, *si*; and, in such case, the one that comes next to the *ne* must terminate in *e*, and the first pronoun in *i*; as:

Io mi te ne scuso,
Egli vi se ne duole,

I excuse *myself* to thee for *it*.
 He complains to you of *it*.

7th. The pronouns *mi*, *ti*, *ci*, *vi*, *si*, *lo*, *la*, *le*, *li*, *ne*, are sometimes written with their consonants doubled, *mmi*, *tti*, *cci*,

vvi, ssi, llo, lla, lle, lli, nne. This happens in three ways. First, when any one of these are joined to the end of *an* inflection of a verb that consists of but *one syllable*; as, *dimmi questo*, tell *me* this; *hotti veduto*, I have seen *thee*; *hacci condotto*, he has conducted *us*; *havvi condotto*, he has conducted *you*; *fassi maestro*, he makes *himself* master; *honne un poco*, I have a little *of it*; *dallo a lui*, give *it* to him; *holla veduto*, I have seen *her*; *halle condotte*, he has conducted *them*; *dalli a me*, give *them* to me. Thus we see the pronouns *mi, lo,* and *ne*, spelled *mmi, llo, nne*, in the following examples:

Via, Pamela, <i>dámmi</i> la mano. GOF. C.	}	Come, Pamela, give <i>me</i> thy hand.
Quale è la cagione della tua palli- dézza? <i>dílloci</i> ; &c. Boc. F.	}	What is the cause of thy paleness? Tell <i>it</i> to us.
Dinne, Ergasto gentile, &c. GUA. P. F.	}	Tell <i>us</i> , gentle Ergasto.
Fu abbassáto il regno de' Macedoni, fünne cacciato Antioco. MAC. P.	}	The kingdom of the Macedonians was debased, Antiochus was driven from <i>it</i> .

Secondly, this is the case, whenever any of these pronouns are joined to the end of such inflections of the verbs as have an *accent* upon their final vowel. The accent, we know, is on the third person singular of the past perfect of the indicative mode, and on the first and third persons singular of the future of the indicative mode. So we may say: *amello*, he loved him, instead of *l'amò*; *amerollo*, I shall love him, instead of *l'amerò*; *amerullo*, he will love him, instead of *l'amerà*; and so on with the other pronouns, *mi, ti, ci, vi, si, la, le, li, ne*. But, the joining of the pronoun to these inflections of the verb is, it must be observed, more a poetical license than a thing of common practice. In the following examples, where we see *mi, lo,* and *si*, spelled in this way, it is only for the sake of *measure* or *rhyme*:

Mandommi il fratel mio. ARI. O. F.	}	She sent <i>me</i> my brother.
E dirollo anco a voi. Ari. O. F.	}	And I will tell <i>it</i> to you also.
Lo riconobbe tosto che mirollo. ARI. O. F.	}	He knew him as soon as he saw <i>him</i> .

E, come potè meglio, presto armollo.	ARI. O. F.	|	And, as well as he could, he quickly armed him.
— ed io seguillo.	TAS. G. L.	|	And I followed him.
Dal mar slungossi.	ARI. O. F.	|	He removed himself from the sea.

Here the more regular order would have been, *mi mandò, lo dirò, lo mirò, l' armò, lo seguì, si slungò*.—The poets sometimes use *me, te, ce, ve, se*, for the sake of rhyme, in cases where, strictly speaking, *mi, ti, ci, vi, si*, should be used : as,

Or vedi, se tu puoi l' elmo levarme.	ARI. O. F.		Now see if thou canst take the helmet from me.
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Ariosto wrote *levarme*, to make this line rhyme with another ending in *arme*.—Sometimes, again, for the sake of rhyme, the poets leave out the final *r* of the infinitive of the verb, when a pronoun is joined to the end of it. Thus, ARIOSTO has *provallo* instead of *provarlo* :

— avrèi testimoni da <i>provallo</i> .	ARI. O. F.		I should have witnesses fit to prove it.
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Of Possessive Pronouns.

129. The Italians generally employ the *definite article* before the possessive pronoun. They do not say, simply, as we and the French do, *mio libro, my book, tuo cavállo, thy horse, suói cani, his dogs* ; but, *il mio libro, il tuo cavállo, i suói cani* ; which, literally translated, would be, *the my book, the thy horse, the his dogs*. So, they say : *questo è il mio campo*, this is *my* field ; *la raccolta del mio campo*, the crop of *my* field ; *io vo al mio campo*, I go to *my* field ; *voi vedéte il mio campo*, you see *my* field ; *egli viene dal mio campo*, he comes from *my* field : that is, literally, *the my* field, *of the my* field, *to the my* field, *the my* field, *from the my* field. Thus it must be, all through the piece, with the pronouns *mio, tuo, suo, nostro, vostro, loro* ; the article and the pronoun always both agreeing in *gender* and *number* with the noun to which they are attached.

130. I have not, in the Etymology of possessive pronouns (see *Paragraph 43*), introduced the article before the pronoun, at all. But the Italians generally do use the article in this way. The following are examples of the article and pronoun, in both *Genders* and *Numbers*, and in all the *Cases* :

MASCULINE GENDER.

Singular.

Nom. <i>Il mio amico,</i>	<i>My friend.</i>
Poss. <i>Del mio amico,</i>	<i>Of my friend.</i>
Dat. <i>Al mio amico,</i>	<i>To my friend.</i>
Obj. <i>Il mio amico,</i>	<i>My friend.</i>
Abl. <i>Dal mio amico,</i>	<i>From my friend.</i>

Plural.

Nom. <i>I miei amici,</i>	<i>My friends.</i>
Poss. <i>Dei or De' miei amici,</i>	<i>Of my friends.</i>
Dat. <i>Ai or A' miei amici,</i>	<i>To my friends.</i>
Obj. <i>I miei amici,</i>	<i>My friends.</i>
Abl. <i>Dai or Da' miei amici,</i>	<i>From my friends.</i>

FEMININE GENDER.

Singular.

Nom. <i>La mia casa,</i>	<i>My house.</i>
Poss. <i>Della mia casa,</i>	<i>Of my house.</i>
Dat. <i>Alla mia casa,</i>	<i>To my house.</i>
Obj. <i>La mia casa,</i>	<i>My house.</i>
Abl. <i>Dalla mia casa,</i>	<i>From my house.</i>

Plural.

Nom. <i>Le mie case,</i>	<i>My houses.</i>
Poss. <i>Delle mie case,</i>	<i>Of my houses.</i>
Dat. <i>Alle mie case,</i>	<i>To my houses.</i>
Obj. <i>Le mie case,</i>	<i>My houses.</i>
Abl. <i>Dalle mie case,</i>	<i>From my houses.</i>

And so on, with *tuo*, thy, *suo*, his, her, or its, *nostro*, our, *vostro*, your, *loro*, their; as, *il tuo amico*, thy friend, *i tuoi amici*, thy friends; *la tua casa*, thy house, *le tue case*, thy houses; *il suo amico*, his, her, or its friend, *i suoi amici*, his, her, or its friends; *la sua casa*, his, her, or its house, *le sue case*, his, her, or its houses; *il nostro amico*, our friend, *i nostri amici*, our friends; *la nostra casa*, our house, *le nostre case*, our houses; *il vostro amico*, your friend, *i vostri amici*, your friends; *la vostra casa*, your house, *le vostre case*, your houses; *il loro amico*, their friend, *i loro amici*, their friends; *la loro casa*, their house, *le loro case*, their houses.

131. Here above we see that *loro*, which, in its capacity of personal pronoun, means *they* or *them*, as we have before seen, is also a possessive pronoun, meaning the same as our *their*

Loro, it will be observed, never changes its form to denote gender or number, while *mio*, *tuo*, *suo*, *nostro*, and *vostro*, do so. In order to express our *their*, the Italians use either *loro*, or the same word which stands for our *his*, *her*, or *its*, namely, *suo*; and when *suo* is employed in the sense of *loro*, it changes its form to express gender and number, just the same as it does when used for the third person singular, *his*, *her*, or *its*. But, I must remark, here, that *loro* is more properly employed in the third person plural, than *suo*; in some instances *suo* is preferred for the sake of harmony, as with the poets. But we shall see *loro* much more commonly employed in the sense of *their*, than *suo*. To use *suo*, upon all occasions, would, besides, make the sense doubtful, as *suo* may relate to the *singular* as well as to the *plural* number of the person to whom possession is attributed. SOAVE, indeed, says that it is *bad grammar* to use *suo*, *sua*, *suoi*, *sue*, when the person to whom the possession is attributed is in the plural number: thus, he says, we should say, I genitori debbono amare i loro figli, parents ought to love *their* children; and not i suoi figli.

132. The article may be placed either before the pronoun, as in the foregoing examples, or the article and pronoun may be separated by the noun's coming between them: thus, I may say, *il mio amico*, my friend, or, *l' amico mio*; *i miei amici*, my friends, or, *gli amici miei*; *la mia casa*, my house, or, *la casa mia*; *le mie case*, my houses, or, *le case mie*: and so on with the other pronouns *tuo*, *suo*, *nostro*, *vostro*, *loro*.

When the article comes, in such cases, immediately before the noun, it must, of course, be made to agree with the noun, according to the rules given under the head of Etymology. So, while I say, *il mio amico*, I must not say, *il amico mio*, but *l' amico mio*, and while I say, *i miei amici*, I must not say, *i amici miei*, but *gli amici miei*.

133. I have said that the custom of employing the article with the possessive pronoun is *general*: the article is not, however, *always* so employed, as we shall see. To a certain extent, the use or omission of the article may be required on grounds of principle; but, according to practice, there are many

cases, in which it may be either used or not, and in which it is difficult to give any fixed rule. Observe the following examples; in them we find a difference, and that difference may be accounted for in *principle* :

Questi è *il mio* signore. Boc. D. | This is *my* master. -

Quando *sia tuo* come è *nostro* signore. | When he shall be *thy* (master) as he
PET. T. | is *our* master.

The distinction to be observed here is rather a nice one; yet there is a distinction. In these examples we see *il mio signore* contrasted with *tuo* and *nostro signore*. It seems that, when the article is used with the possessive pronoun, there are always some words to be understood besides what are expressed. It would seem that, in saying, *questi è il mio signore*, what is meant is, *questi è l' uómo*, or *la persona*, che è *mio* signore, this man is *the man*, or *the person*, who is *my* master. Now, the difference of sense intended between using and not using the article is this, that, in saying, *questi è il mio signore*, there is some degree of exclusion of the idea that we have any *other* master than that of which one is speaking. The same distinction is made in English, when, for example, we say, he was *my* master, or, he was *a* master of *mine*: in the first of these we intend no idea of there being any more than *one* master; but, in the second, the idea of there being more than the *one* may be understood, or not, according to circumstances. Somewhat analogous to this of the English is the sense in Italian when the article is or is not used. In the example, *questi è il mio signore*: here the *master* spoken of is mentioned, or, at least, is understood by implication, as being *peculiarly* or *properly* the master of the person speaking; although the idea of exclusion of *other masters* is not expressed. Then, again, in the example, *quando *sia tuo* come è *nostro* signore*, that is, when he shall be *master of thee*, or, shall *have the power of a master over thee*, &c.: PETRARCH did not mean, here, to attribute the title of master to *one person exclusively*, or to suppose it as *properly* belonging to the person of whom he was speaking. He merely intended to express the *power* or *influence of a master*, without anticipating the possession of

that power or influence as exclusively or properly to belong to the person spoken of. Observe these further examples:

Ma perchè tu se' *mio* amico, io la ti
inseguirò. Boc. D.

But because thou art *my* friend, I will
teach it to thee.

Mostrando ch' ella fosse a casa di
sui parenti. Boc. D.

Pretending that she was at the house
of *her* relations.

Cimóne, così detto, e alquanti nobili
gióvani richiesti che *sui* amici
erano, &c. Boc. D.

Cimone having thus said, and having
requested some young nobles who
were *his* friends.

Io vi voglio dire ciocchè *il vostro*
amico mi fece stamane. Boc. D.

I wish to tell you what *your* friend
did to me this morning.

The three first of these four examples correspond with each other. The first of them we may compare with the last, as we have done the two examples before given. The *mio amico* means the same as *a friend of mine* or *one of my friends*; while the *il vostro amico* means, *l' uómo*, or, *la persona* ch' è *vostro amico*, *the man*, or *the person* who is *your friend*. Signor BARBERI, who is the only grammarian in whose work I have seen this point properly noticed, says, " Suppose that a
" servant has several masters: in seeing one of those masters,
" ought he to say, *questi è IL MIO padrone*? No, certainly;
" because, in expressing himself thus, he would give it to
" be understood that the person he means is the *only* mas-
" ter that he has: he should say, therefore, *questi è MIO*
" *padrone*."

134. The article is not, generally, employed when the pronoun relates to nouns of *quality* or *kindred*. The Italians say, *sua maestà*, *his* or *her* majesty; *vostra eccellenza*, your excellency; *sua altézza*, *his* or *her* highness; and, *mio padre*, *my* father, *tua madre*, *thy* mother, *suo fratello*, *his* or *her* brother, *sua sorella*, *his* or *her* sister. The same with *figlio*, son, *figlia*, daughter, *zio*, uncle, *zia*, aunt, *maríto*, husband, *móglie*, wife, *cugíno* or *cugína*, cousin, *cognáto*, brother-in-law, *cognáta*, sister-in-law. But this rule is by no means a strict one. We frequently meet with exceptions to it in practice. Where the pronoun comes *after the noun*, let it be what noun it may, whether expressive of *quality* or *relationship* of any kind, then the article must be employed: we may say, *mio*

fratéllo, or, *il fratéllo mio*, my brother; *mio padre*, or, *il padre mio*, my father.

135. When a *diminutive* is used, as a noun expressive of kindred, then the article is generally employed: as, *il mio fratellino*, my little brother, *la tua sorellina*, thy little sister.

136. In using any of the nouns that express *quality* or *kindred* in the *plural* number, the article is almost always used: as, *le vostre maestà*, your majesties; *le vostre altèzze*, your highnesses; *i miei fratelli*, my brothers; *le tue sorelle*, thy sisters.

137. When there is an *adjective* attached to a noun of *kindred*, the article is almost always employed: as, *la mia cara madre*, my dear mother; in which case, we may either put the article before the pronoun, and then the adjective before the noun, as in this example; or, we may turn the phrase, putting first the article, and then the adjective, with the pronoun following before the noun: as, *la cara mia madre*. We may also turn it in another way, and say, *la madre mia cara*. The former, however, is the most common manner.

138. Whenever the pronoun *loro* is employed with a noun of *kindred*, whether relating to the singular or plural number, the article must always be employed: as, *le loro maestà*, *their* majesties, *il loro padre*, *their* father, *la loro madre*, *their* mother, *il loro fratéllo*, *their* brother, &c.

139. VERGANI tells us, that if, instead of *padre*, *madre*, *marito*, *moglie*, *fratéllo*, *sorella*, we make use of *genitore*, *genitrice*, *spóso*, *spósa*, *consórte*, *germano*, *germana*, which are words of the same meaning, we must then employ the article. This is a general rule; but there are exceptions to it to be met with in practice.

140. When we use the possessive pronoun in addressing ourselves to persons or things, the article is never to be employed. So we must not say, come state, *il mio amico*? How do you do, my friend? Oh, *i miei fratelli*, che fate? Oh, my brothers, what are you doing? but, come state, *mio amico*? Oh, *miei fratelli*, che fate? and so forth.

141. It is a very common practice with the Italians to make use of the personal pronouns *lui*, him, and *lei*, her, in the

possessive Case, in place of using the possessive pronouns *suo, sua, suoi, sue*: as, vedo il fratello *di lui*, I see the brother *of him*, instead of, vedo *suo* fratello, I see *his* brother; vedo i fratelli *di lui*, I see the brothers *of him*, instead of, vedo *i suoi* fratelli, I see *his* brothers; vedo la sorella *di lei*, I see the sister *of her*, instead of, vedo *sua* sorella, I see *her* sister; vedo le sorelle *di lei*, I see the sisters *of her*, instead of, vedo *le sue* sorelle, I see *her* sisters. And sometimes, though not so commonly, *di me, di te, di noi, di voi, di loro*, are used instead of the possessive pronouns *mio, miei, mia, mie, tuo, tuoi, tua, tue*, &c. As relates to the use of *lui* and *lei* in the possessive Case, instead of *suo, suoi, sua, sue*, SOAVE says, "We must take notice, that when the thing belongs to the *nominative*, or *subject* of our discourse, we must always use *suo, suoi, sua, sue*: as, Césare ama *suo* figlio teneramente, Cesar loves *his* son tenderly. But when there might be ambiguity in using *suo*, we must use *di lui*: as, Tito ama Césare e il figlio *di lui*, Titus loves Cesar, and the son *of him*; and not, ama Césare e *suo* figlio, because this might mean that Titus loved *his own son*, not that *of Cesar*." The same observation may be applied to *lei*. The preposition and pronoun *di lui*, of him, and *di lei*, of her, are sometimes placed between the article and the noun: as, il *di lui* figlio, la *di lei* figlia; which, literally translated, are, *the of him son, the of her daughter*; instead of *il figlio di lui*, the son of him, *la figlia di lei*, the daughter of her.

142. The Italians have no separate pronouns to represent our *mine, thine, his, hers, ours, yours, theirs*. With the exception of the pronoun *his*, which does not vary in its form here, we have two sets of pronouns to express *possession*: namely, these just mentioned, and those ²⁴ which we have before been speaking. But the Italians have but the one set of possessive pronouns, *mio, tuo, suo*, &c. In making use of *mio, tuo, suo*, &c. to express our *mine, thine, his*, &c., they do not use the *article* at all; as:

Questo cavállo è *mio*,
Quella casa è *tua*,
Questi libri sono *suo*i,

This horse is *mine*.
That house is *thine*.
These books are *his*.

And so forth with the other pronouns, *nostro, vostro, loro*. But, it is only when the verb *to be* is employed in this way, to point out or demonstrate, with our pronouns *mine, thine, &c.* that the Italians can translate such phrases without the article. For example, if I say, I have some wine in my cellar, but thou hast none in *thine* : I must translate this by, Io ho del vino nella mia cantina, ma tu non ne hai *nella tua* ; and not *in tua*, without the article.

143. To express the phrases, *a friend of mine, two friends of mine*, and so forth, the Italians say :

<i>Un mio amico,</i>	<i>A friend of mine.</i>
<i>Due miei amici,</i>	<i>Two friends of mine.</i>
<i>Alcuni miei amici,</i>	<i>Some friends of mine.</i>
<i>Alquanti miei amici,</i>	<i>Some few friends of mine.</i>
<i>Più miei amici,</i>	<i>More friends of mine.</i>
<i>Molti miei amici,</i>	<i>Many friends of mine.</i>

We may turn such phrases in another way, in both languages, and say, using the article in the Italian :

<i>One of my friends,</i>	<i>Uno dei miei amici.</i>
<i>Two of my friends,</i>	<i>Due dei miei amici.</i>
<i>Some of my friends,</i>	<i>Alcuni dei miei amici.</i>
<i>Some few of my friends,</i>	<i>Alquanti dei miei amici.</i>
<i>More of my friends,</i>	<i>Più dei miei amici.</i>
<i>Many of my friends,</i>	<i>Molti dei miei amici.</i>

And so on it would be, in translating our other pronouns, *thine, his, hers, &c.*

When we use *mine, thine, &c.* after the preposition *of*, and a noun preceding has one of the demonstrative pronouns *this, that, those*, before it ; in such case, the Italians express themselves as follows :

<i>This hat of mine,</i>	<i>Questo mio cappello.</i>
<i>That house of thine,</i>	<i>Quella tua casa.</i>
<i>These clothes of his,</i>	<i>Questi suoi panni.</i>
<i>Those friends of yours,</i>	<i>Quei vostri amici.</i>

And our words *every, no, certain*, when employed in such cases, are expressed as follows :

<i>Every friend of mine,</i>	<i>Ogni mio amico.</i>
<i>No hat of yours,</i>	<i>Niuno vostro cappello.</i>
<i>Certain friends of his,</i>	<i>Certi suoi amici.</i>

144. The pronouns *mio, tuo, suo, nostro, vostro, loro*, used with the article, have sometimes the meaning of *my property, goods, or, substance, thy property, goods, or substance, &c.*; as:

Spendo *il mio* in metter *távola*, ed in
onoráre i *miéi* concittadini.

Boc. D.

I spend *my wealth* in keeping open
table, and in treating my fellow-
citizens.

Vedi a cui io do mangiáre *il mio*.

Boc. D.

See to whom I give *my substance* to
eat.

And these pronouns in the plural, with the article, *i miéi, i tuói, i suói, &c.*, are frequently used in the sense of *one's companions, soldiers, relations, or countrymen*; as:

L'offese fatte a' *subi* nelle guerre di
Guascogna, &c.

Fio. N.

The injuries done to *his people* in the
wars of Gasgony.

Uscírono dalla città con molti de'
subi.

DAV. S.

They went out of the city with many
of *their soldiers*.

Con tutti i *subi* entrò in cammino.

Boc. D.

He entered on his journey with all *his people*.

Mentre ragióna a' *subi*, &c.

TAS. G. L.

While she speaks to *her warriors*.

Così da' *subi* tradito morì Manfredi.

GIA. S.

Thus betrayed by *his soldiers* Man-
fred died.

145. It very frequently occurs, in Italian, that the possessive pronoun is altogether left out, and the definite article alone stands to represent the idea of possession. This is sometimes the case in our language; but, comparatively speaking, very seldom. We say, for example, he received a blow on *the head*, he has a defect in *the eye*, he pulled him by *the sleeve*, I took him by *the hand*, the house is weak in *the roof*: meaning, *his head, his eye, his sleeve, his hand, its roof*. But we cannot, in our language, take much liberty in this way; while, in Italian, the liberty is almost unbounded. The Italians say:

Egli ha perduto *la vista*,
Io lo feci *colla mano*,
L' uomo è giunto *colla moglie*,
Ella disse *alla figlia*,

He has lost *the sight*.
I did it with *the hand*.
The man is arrived with *the wife*.
She said to *the daughter*.

Instead of, *la sua vista, his sight, colla mia mano, with my hand, con sua moglie, with his wife, a sua figlia, to her daughter*. Observe the following examples:

Tancredi uccide l' amante della figliuola. Boc. D.	Tancred kills the lover of his daughter.
Sono tutti tuóí ; ti offeriscono il sangue, la roba, la vita, ed i figliuóli. MAC. P.	They are all thine (at thy disposal); they offer thee <i>their</i> blood, <i>their</i> property, <i>their</i> lives, and <i>their</i> children.
Che farái tu, s'ella il dice a' fratelli? Boc. D.	What wilt thou do if she tell it to <i>her</i> brothers?
Il giovane udendo le parole della madre, &c. Boc. D.	The youth hearing the words of <i>his</i> mother.
Perchè fior vie più belli hai nel viso. TAS. A.	Because thou hast much more beautiful flowers in <i>thy</i> face.
í rende venerabile ai soggetti. TAS. G. L.	He renders himself venerable to <i>his</i> subjects.

146. There is one thing, in the employing of the article without the pronoun, which is often very puzzling to the learner; and it is this, that, while the *possessive* pronoun is omitted, the *personal* pronoun representing the person to whom possession is attributed, is introduced; and the personal pronoun, thus used, is always in the *dative Case*. In the following examples we see the article used instead of the possessive pronoun, and the personal pronouns *mi*, *ti*, *gli*, *le*, *si*, *ci*, *vi*, all in the dative:

Ambo le mani per dolor <i>mi</i> morsi. DAN. IN.	I bit both <i>my</i> hands for grief.
Gaddo <i>mi</i> si gettò disteso a' piedi. DAN. IN.	Gaddo threw himself stretched at <i>my</i> feet.
Il nome che <i>nel</i> cor <i>mi</i> scrisse amore. PET. S.	The name which love wrote in <i>my</i> heart.
Ho sentito delle cose, che m'hanno inondato il cuore di giúbilo. GOL. C.	I have heard things which have filled <i>my</i> heart with joy.
Se ti sento favellare, io <i>ti</i> taglierò il collo. MAC. C.	If I hear thee speak, I will cut <i>thy</i> throat.
Gli sonavano <i>negli</i> orecchi gli strumenti. G. GOZ. N.	The instruments sounded in <i>his</i> ears.
La bella donna che cotánto amáva, Novellamente <i>gli</i> è dal cor partita. ARI. O. F.	The fair lady whom he so much loved, is all at once banished from <i>his</i> heart.
— con le sue man le man le sciolse. TAS. A.	With his hands he untied <i>her</i> hands.
Ma come Sílvia in libertà le mani Si vide, &c. TAS. A.	But when Sylvia saw <i>her</i> hands in liberty.

Squarciossi i panni, e si percosse il viso.	|	She tore <i>her</i> clothes, and struck <i>her</i> face.
ARI. O. F.	|	
— ci trasse gli occhi ad alto un grido.	|	A cry attracted <i>our</i> eyes on high.
TAS. A.	|	
Lasciate che io vi baci la mano.	|	Permit that I kiss <i>your</i> hand.
GOL. C.	|	

These are to be observed, in this place, as instances in which the Italians employ the article, and omit the possessive pronoun. The employment, here, of the personal pronoun in the *dative Case* is a matter to be considered in another part of Syntax. (See *Paragraph 289.*)

147. Our word *own*, which is a noun, meaning *what one owns* or *what belongs to one*, is expressed by the adjective *próprio*, or *próprio*. Thus, the Italians say, *mia própia figliuóla*, my own daughter, *di sua própria testa*, of his own head, *il tuo própio libro*, *thy own book*. And this word is often used with the article and without the possessive pronoun: as,

Assái ed uóminj e donne abbandoná- rono la própria città, le próprie case.	|	Many, both men and women, aban- doned <i>their own</i> city, <i>their own</i> houses.
Boc. D.	|	

Of Relative Pronouns.

148. For the Etymology of these, see *Paragraph 43.* It will here be necessary to do hardly any more than show the various meanings of the words *che* and *quale*. I have already noticed, in Etymology, the different ways of employing the pronoun *onde*. We will now see how the two relatives *che* and *quale* are employed.

Che, with a grave accent on the *e*, is sometimes used as an abbreviation of the word *perchè*, why; as, *CHE non andate?* *why* do you not go? *CHE non parlate?* *why* do you not speak? *Che* is used, also, in the sense of our word *what*, in exclamations; as, *CHE bella donna!* *what* a handsome lady! Sometimes it is used in the sense of *perchè*, for, or because; as, *E pero comandami, CH' io desidero servirti*, and therefore command me, *for* I desire to serve thee: *FIO, N.* *Che* means the same as our word *than*, when employed to express comparison; as, *egli è più ricco CHE savio*, he is more rich *than* wise. *Che* is employed in the sense of *that*, as a conjunction; as,

voi mi diceste CHE avevate un cavallo, you told me *that* you had a horse. *Che* sometimes stands for *as*; as, *un giorno, CHE veniva a visitarci*, one day, *as* he was coming to visit us. *Che* is sometimes used in the sense of our word *but*, when *but*, in English, has the same sense as *only*; as, *egli non ha CHE un cavallo*, he has *but* one horse. The word *che*, when immediately preceded by the negative *non*, very frequently answers the purpose of our compound conjunctions *much more* and *much less*: as,

E' dov' ella comanda Ubbidisce anco il ciel <i>non che</i> la terra. GUA. P. F.	|	And when she commands, even heaven obeys, <i>much more</i> the earth.
Spero trovar pietà, <i>non che</i> perdono. PET. SON.	|	I hope to find pity, <i>much more</i> pardon.
Un volume non basterebbe, <i>non che</i> una lettera. BEN. L.	|	A volume would not be enough, <i>much less</i> a letter.

Quale is sometimes used in the sense of *such as*, or *like*; as, *questo uomo è divenuto QUALE sciocco*, this man is got to be *like* a fool: *Questo è QUALE voi lo volete*, this is *such as* you wish it. *Quale* is used in the sense of *some*, in speaking of either persons or things: as,

Qual se n' andò in contado, e qual quà, e qual là. Boc. D.	|	<i>Some</i> went into the country, and <i>some</i> here, and <i>some</i> there.
E qual lasciò ferito, e <i>quale</i> ucciso. ARI. O. F.	|	And <i>some</i> he left wounded, and <i>some</i> dead.

It sometimes has reference to the quality or nature of a thing; as, *non sapéte QUALE è il dolor ch' io sento*, you do not know *what* grief I feel: literally, you do not know *what is the* grief, or, *of what nature* is the grief, I feel. *Quale* is used, also, in an exclamatory way, in the sense of our word *what*; as, *QUAL uomo! What a man! QUAL pazzo sei tu! What a fool thou art!*

Quale, in its capacity of relative pronoun, always requires the article with it. Thus we must say, *l' uomo IL QUALE*, the man *who*; *gli uomini I QUALI*, the men *who*; *la donna LA QUALE*, the woman *who*; *le donne LE QUALI*, the women *who*; and not *l' uomo QUALE*, *gli uomini QUALI*, &c. *Che* and *quale* are, as relatives, very nearly the same in their

employment. But *cui* differs from them in this, that *cui* can never be used in the *nominative Case*; and that, while, in the *objective Case*, we may apply either *che* or *cui* indifferently in speaking of both persons and things, we must, in the other Cases, use *cui*, if we be speaking of persons; and, if we be speaking of things not rational, we may use either *che* or *cui*. In the *nominative*, we may say, *l'uomo CHE corre*, the man *who*, or *that*, runs, and, *il cavallo CHE corre*, the horse *which*, or *that*, runs; and, in the *objective* we may say, *l'uomo CHE*, or *CUI ho veduto*, the man *whom*, or *that*, I have seen; and *il cavallo CHE*, or *CUI ho veduto*, the horse *which*, or *that*, I have seen. But, in the *possessive, dative, and ablative Cases*, we must not apply *di che*, *a che*, *da che*, to persons; but, rather, *di cui*, *a cui*, *da cui*. They are both equally applicable to *things* merely; but, in speaking of *persons*, the former is proper. So we must say, *l'uomo di CUI*, the man of *whom*; *l'uomo a CUI*, the man to *whom*; *l'uomo da CUI*, the man from *whom*; &c. And, in speaking of a horse, we may either say, *il cavallo di CHE*, or *di CUI*, the horse of *which*; *il cavallo a CHE*, or *a CUI*, the horse to *which*; *il cavallo da CHE*, or *da CUI*, the horse from *which*. *Che* has sometimes the article employed with it, like *quale*: *il che*, *del che*, *al che*, meaning the same as, *il quale*, *del quale*, &c.

149. The Italians have no word precisely like our *whose*. *Whose* is sometimes used in a sort of half relative and half possessive sense; as, *the man WHOSE horse I saw*: here *whose* does the office of a relative pronoun, and, at the same time, ascribes possession. Then, again, we use it interrogatively with the sense of possession; as, *WHOSE horse is this?* Here we mean, the man, the horse *of whom*; *of whom* is this horse? The adding in this way, of *se* to our *who*, in order to mark *possession*, is a thing similar to that mentioned in the Syntax of Nouns, that is, the putting of an *s* with an apostrophe at the end of a noun to mark its being in the possessive Case. To express our *whose* in the *relative* sense, the Italians would use *di cui*, of *whom*, and, to express the *interrogative* sense, they would use *di chi*, of *whom*: as,

Of Interrogative Pronouns.

152. See the Etymology of these pronouns (*Paragraph 45*), with some explanations as to their employment; and see, also, *Paragraph 149*. The interrogative *chi* will again have to be noticed, both as an indeterminate pronoun, and as having a *relative* signification; for which see *Paragraph 157*. With these references I may quit this head. There is but very little to require explanation in the interrogatives.

Of Indeterminate Pronouns.

153. At *Paragraph 46*, beneath which there is a list of the indeterminate pronouns, I have referred to Syntax for explanation relative to some of these. The only pronouns of this class that it is necessary to take particular notice of are, *uno, l' uno, l' una, gli uni, le une, l' altro, l' altra, gli altri, le altre, altri, altrui, and chi*.

154. *Uno* and *una*, besides the meaning which they have as numerical adjectives, sometimes stand indefinitely in the sense of *a person*, just as our word *one* does in English: as,

Egli è quasi impossibile che *uno* possa
stare un anno ozioso.

MAC. P.

It is almost impossible that *one* should
be able to remain a year idle.

155. *L' uno, l' una*, represent our *the one*, and *gli uni, le une*, our *the ones*; in the same way, *l' altro, l' altra*, represent our *the other*, and *gli altri, le altre*, our *the others*. As in the following examples:

Salverò l'onore dell' *una*, senza irri-
tare la passione dell' *altro*.

GOL. C.

I will save the honour of *the one*,
without irritating the passion of *the*
other.

Pérùda l' *una*, e l' *altro* è traditore.

ARI. O. F.

The one is perfidious, and *the other*
a traitor.

Altro and *altri* are sometimes used in repetition, both in the singular number; the first, in the sense of *one thing* and *another thing*, the latter, in that of *one person* and *another person*; as:

Altro è parlar di morte, *altro* è morire.

MAF. M.

It is *one thing* to talk of death, *another*
to die.

Altri cade, altri fugge, altri s'appiatta.

ARI. O. F.

One falls, another flies, another squats down.

156. The word *altrui* has the same meaning as *altri*; and, like *altri*, may be employed in both the singular and plural numbers. But *altri* is used in no other Case than the nominative, while *altrui* is used in all the Cases, the nominative excepted. In the possessive and dative Cases, it is, observe, very customary to omit the prepositions *di* and *a*, the signs of those Cases, before the pronoun *altrui*. The word *altrui* conveys the possessive and dative sense, of itself, without the preposition; as may be seen by the following examples:

Dove Ruggier vive in altrui balia.

ARI. O. F.

Where Roger lives in the power of another.

De' fatti altrui sempre cercar novella, &c.

ARI. O. F.

Always to seek news of other people's doings.

—— agli insulti altrui.

MET. O.

To the insults of others.

—— colui

Che vi dà forza sopra i cuori altrui.

SAC. R.

He who gives you power over the hearts of others.

—— la mia vita, ch' è celata altrui.

PET. S.

My life, which is hidden to others.

Chi è altrui sottoposto dee sapere, &c.

SOA. N.

He who is subjected to others ought to know.

—— non vo' darla a te, nè altrui.

ARI. O. F.

I will not give her to thee, nor to another.

157. The pronoun *chi* has the significations of *he who*, or *the person who*, *any one*, or *any person who*, *some one*, or *some person who*; and, as an interrogative, it means *who*, and sometimes *which* when applied in speaking of *persons*. When the prepositions *di*, *a*, *da*, are used before *chi*, it means *of him who*, *to him who*, or *the person who*, &c. Observe these examples:

Chi è altrui sottoposto dee sapere, &c.

SOA. N.

He who is subjected to others ought to know.

—— *chi bene impera*

Si rende venerabile ai soggetti.

TAS. G. L.

He who governs well renders himself venerable to his subjects.

Chi va fuor del suo paese a veder il mondo, &c.

BEN. L.

He who goes out of his country to see the world.

Sia maladétto chi tal legge pose,

E maladétto chi la può patire.

ARI. O. F.

Cursed be he who imposed such a law, and cursed he who can endure it.

Nè sarà in Italia *chi* vi si opponga.

GUR. S.

Nor will there be *any one* in Italy
who will oppose himself to it.

Colui che inganna troverà sempre *chi* si
lascierà ingannare.

MAC. P.

He who deceives will always find
some one who will allow himself to
be deceived.

Beato è ben *chi* nasce a tal destino.

PET. T.

Blessed indeed is *he who* is born to
such a destiny.

Chi mi darà la voce e le parole
Convenienti a sì nobil soggetto?

ARI. O. F.

Who will give me voice and words fit
for such a noble theme?

Chi di noi avrèbbe vantaggio?

MAC. P.

Which of us would have the advan-
tage?

The employing of *chi*, in the sense of *he who*, or *the person who*, is very similar to a manner we have of using our *who* alone, having the sense of the personal pronoun *he* included in it. Thus, SHAKSPEARE has, "*who* steals my purse steals trash," meaning, *he who*, or *the person who* steals my purse. But the use of *chi*, in this manner, is of very frequent occurrence in Italian, while, in our language, the *who*, thus used, occurs but very seldom. Instead of using *chi*, in this way, it is optional with the Italians to use the demonstrative pronoun *colui*, that man, or that person, with the relative *che* following it; as:

Ma *colui che* arriva al principato con il
favore popolare, &c.

MAC. P.

But *he who*, or *that person who*, ar-
rives at the princely power with the
popular favour.

Here MACCHIAVELLI might have said *CHI ARRIVA*, as well as, *COLUI CHE arriva*,. And, in the sixth of the foregoing examples, it might have been, *CHI inganna*, as well as *COLUI CHE inganna*.

CHAPTER XIX.

SYNTAX OF ADJECTIVES.

157. FOR the Etymology of this part of speech, see *Paragraph* 47. In the Syntax of adjectives, we have three things, principally, to consider: first, the *agreement* of the adjective, in *gender* and *number*, with the noun; secondly, the manner in which the Italians express *comparison* in employing the adjective; and, thirdly, the *situation* that adjectives occupy in sentences, relatively to the other words among which they are placed. We will first consider the *gender* and *number*. There is no great difficulty in this matter: the adjective agrees with the noun, in gender and number, by having its termination to correspond with that of the noun; as:

MASCULINE.		FEMININE.	
<i>Sing.</i>	{ <i>l' uómo virtuóso,</i> The virtuous man.	<i>Sing.</i>	{ <i>la donna virtuósa,</i> The virtuous woman.
<i>Plur.</i>	{ <i>gli uómini virtuósi,</i> The virtuous men.	<i>Plur.</i>	{ <i>le donne virtuóse,</i> The virtuous women.

Thus it is with all adjectives that have *four terminations*; that is, two for the masculine, and two for the feminine. But there are, as we have seen in Etymology, a great many adjectives that have only *two terminations*; one for the masculine and feminine singular, and one for the masculine and feminine plural; as:

MASCULINE.		FEMININE.	
<i>Sing.</i>	{ <i>l' uómo amábile,</i> The amiable man.	<i>Sing.</i>	{ <i>la donna amábile,</i> The amiable woman.
<i>Plur.</i>	{ <i>Gli uómini amábili,</i> The amiable men.	<i>Plur.</i>	{ <i>le donne amábili,</i> The amiable women.

This is learned in an instant. But it sometimes occurs, that there are two nouns, or more, which are different from each other in their gender or number, or, different both in gender and number, and that they come before an adjective which relates to both, or to all of them. It is a general rule, in such cases, that the *masculine gender* is to be preferred to the *feminine*; and, therefore, the adjective is, generally, made to agree with the noun which is in the *masculine gender*: as,

Mio *fratéllo* e mia *sorella carissimi*, | My very dear brother and sister.

Thus it is, if the nouns represent things which may be distinguished as belonging to the one or the other gender by their *sex*. But if the nouns represent things which have not *sex* to distinguish them, then the adjective must be made to agree with the noun which stands nearest to it: as,

La casa ed i palazzi alti,
or,
I palazzi e la casa alta,

The high house and palaces.
or,
The high palaces and house.

In the first example, *mio fratéllo e mia sorella carissimi*, there is, on account of the *sex* of the persons spoken of, more choice allowed as to which noun, *fratéllo* or *sorélla*, should stand first; for, if *sex* be expressed by one of the nouns which is in the masculine, then, whether that noun stand next to the adjective or not, the adjective must be in the masculine gender. But in this latter example, it would be much better to say, *la casa ed i palazzi alti*, than to express it in the other way. We are obliged, on account of the *sex* of the masculine *fratéllo*, to say *carissimi*, and not *carissime*; and as, when nouns do not represent things having sex, we must make the adjective agree with the last of the nouns, and as the *masculine* is to be preferred to the *feminine* gender, it is best always to put the masculine next to the adjective. It would not sound well to say, *I palazzi e la casa alti*, on account of the masculine adjective in the plural coming immediately next to the feminine noun in the singular. If both the nouns be in the *plural*, we may put the *feminine* nearest the adjective, the adjective agreeing in gender with the noun in the *masculine* which has gone before: as,

I paési e le città famosi,

The countries and cities famous.

But, though the adjective does, here, agree in *number* with the noun *città*, it would be best to put the noun *paési* next the adjective; because, with the latter noun, the adjective would then agree both in *gender* and *number*. It would sound much better to say, *le città ed i paési famosi*.

If there be any word or words coming between the last of the nouns and the adjective, then the adjective must agree with the *masculine* noun, whether that noun stand next to the adjective or not; as:

La casa ed i palazzi esséndo alti,

The house and the palaces being high.

I palazzi e la casa che sono alti,

The palaces and the house which are high.

And this must be the case, also, when there are two or more nouns all in the singular number, though differing in gender; as:

Il mérito e la fortuna vanno raramente uniti,

Merit and fortune seldom go united.

Quest' ulivo e questa vite sono bellissimi,

'This olive-tree and this vine are very fine.

And not, *Il merito e la fortuna unite, quest' ulivo e questa vite bellissimi*.

158. When we make use of *nouns of multitude*, which, in the singular number, represent a number of persons or things collectively, we must, in Italian, put the adjective in the singular; as:

un popolo scontento,

a discontented people.

una gente afflitta,

an afflicted race.

una turba sfrenata,

an unbridled mob.

But in using the expressions *il più*, most, *la più parte*, the most part, *la maggior parte*, the greater part, *un buon número*, a good number, *la metà*, the half, *una parte*, a part, *una gran parte*, a great part: in using these, with a plural noun following them, the adjective which relates to the noun, if there be any, must be in the plural, and agree with the noun in gender; as:

Il più di questi uomini sono afflitti,

Most of these men are afflicted.

La più parte degli uómini sono ambiziosi,

La maggior parte di questi fichi sono buoni,

Un buon numero del pópolo érano scontenti,

The most part of men are ambitious.

The greater part of these figs are good.

A good number of the people were discontented.

Yet these may, according to circumstances, be used in either way, having the adjective in the *singular* or in the *plural*. When they are intended to express an indéfinite part of a *number* of persons or things, and the noun coming after is in the plural, as in the above examples, then the adjective must agree with the noun in its plural number and in the gender it expresses. But the noun may sometimes be in the *singular* number; and, in such case, the adjective must agree with the noun or not, just according to the sense that is intended. For example :

La maggior parte dell' esército rimásero morti,

Una parte di questo denáro è dovuta a me,

The greater part of the army remained dead.

A part of this money is due to me.

In the first example, *numbers* is understood, though not expressed, by the word *esército*; and therefore the adjective is in the plural: in the second, the adjective agrees, in gender, with the *una parte* itself, as a noun, and not with the *denáro*, to which the *una parte* relates with a partitive signification.

159. With respect to the *comparison* of adjectives, the thing most important to attend to, is the way in which our word *than* is expressed by the Italians. To translate our *than*, they have two words, namely, the preposition *di* and the word *che*, which latter is a relative pronoun, and which has, besides, other capacities than that of pronoun, as we have already seen in Paragraph 148.

160. In Paragraph 54, I have said something about the manner of forming the comparative and superlative degrees of adjectives. It is in the comparative degree, and especially as respects the way of expressing our *than* in making comparison, that the two languages differ most. There are certain adverbs made use of in expressing comparison, as was observed in Paragraph 54. The adverbs most frequently used are, *più*, more, *meno*, less, *méglio*, better, and *péggio*, worse. Now, then, let

us see when we are to use *di*, and when *che*, in the sense of our *than*.

In the first place, *di* is used before the *personal pronouns*; as:

Tu sei più ricco *di* me,
Io sono più ricco *di* te,
Egli è meno ricco *di* lei,
Ella è meno ricca *di* lui,
Noi siamo più ricchi *di* voi,
Voi siete più ricchi *di* noi,
Io sono men ricco *di* loro,

Thou art more rich *than* I.
I am more rich *than* thou.
He is less rich *than* she.
She is less rich *than* he.
We are more rich *than* you.
You are more rich *than* we.
I am less rich *than* they.

161. Then, again, we must use *di* before the *possessive pronouns*:

Quel cavallo è più bello *del* vostro,
La mia casa è meno alta *della* tua,
I suoi scolari sono meno dotti *dei* miei,
Il mio giardino è più grande *del* vostro,

That horse is more handsome *than* yours.
My house is less high *than* thine.
His scholars are less learned *than* mine.
My garden is more large *than* yours.

162. Before nouns, also, with which the definite article is employed, we must use *di*; as:

La chiesa è più alta *della* casa,
Il cielo è più grande *della* terra,
L'argento è meno prezioso *dell'* oro,

The church is more high *than* the house.
The sky is more large *than* the earth.
Silver is less precious *than* gold.

And *di* is used before nouns which are the *proper names* of persons, places, &c.; as:

Giovanni è più dotto *di* Tomaso,
Parigi è meno grande *di* Londra,

John is more learned *than* Thomas.
Paris is less large *than* London.

163. *Di* is used before the infinitive of a verb, where the infinitive has the article with it and is employed in the capacity of a noun, like our participle active, which is an idiom noticed particularly at Paragraph 248; as:

Lo scrivere è meno facile *del* parlare,
È migliore il lavorare *dello* stare in ozio,

Writing is less easy *than* speaking.
Working is better *than* remaining in idleness.

164. Now, if we were to translate these examples literally, they would be thus : thou art more rich *of* me, that horse is more handsome *of* thine, the church is more high *of* the house, John is more learned *of* Thomas, writing is less easy *of* speaking ; and so on with the rest. But here is, in Italian, something left to be understood besides what is expressed. What is meant is : tu sei più ricco *a comparazione* di me, quel cavallo è più bello *a comparazione* del tuo, la chiesa è più alta *a comparazione* della casa, Giovanni è più dotto *a comparazione* di Tomaso. That is, thou art more rich *when compared* with me, that horse is more handsome *when compared* with thine, &c. ; or, as the Italians have it, literally, thou art more rich *at comparison of* me, &c. And here we see the reason why the Italians do not use the personal pronoun in the *nominative* in such cases, as we do, but say *me, te, lui, lei, me, thee, him, her, &c.* instead of *io, tu, egli, ella, I, thou, he, she, &c.*

We will now take some examples of the use of *che*, and, afterwards, see the *reason* that is to guide us as to when we should employ *di* and when *che*.

165. *Che* must be used between two verbs, when there is comparison made between the different acts or states of being described by the verbs ; as :

Ella parla più *che* non legge,
È meglio fare *che* dire,
Ella è più bella *che* non paréva,

Meglio non far nulla *che* far male,

She talks more *than* she reads.
It is better to do *than* to say.
She is more handsome *than* she
appeared.
Better not do any thing *than* do
evil.

166. *Che* must be used in making comparison between two adjectives, as to the degree in which the quality or characteristic described by the one is possessed relatively to that which is described by the other ; as :

Io sono più ricco *che* dotto,
Ella è più bella *che* amabile,

Voi siete meno prudente *che* fortunato,
Meglio ozioso *che* mal impiegato,

I am more rich *than* learned.
She is more handsome *than* amiable.
You are less prudent *than* fortunate.
Better idle *than* ill-employed.

167. *Che* must be used in comparison between two nouns,

when the nouns have a sort of adjective capacity, and express the *callings, states in life, or conditions*, of people ; as :

Egli è miglior oratore *che* poeta,

He is a better orator *than* poet.

Egli è piuttosto servo *che* padrone,

He is rather a servant *than* a master.

168. *Che* must be used when the comparison is made between two adverbs ; as :

Voi siete più felice adesso *che*
altre volte,

You are more happy now *than*
formerly.

Egli parla peggio'oggi *che* jeri,

He speaks worse to-day *than* yesterday.

Io sto meglio qui *che* altrove,
È meglio tardi *che* mai,

I am better here *than* elsewhere.
It is better late *than* never.

169. It is an easy thing to tell us in a few words, and with a few rules, that we must sometimes use *di* and sometimes *che*. But *rules* are sometimes very insufficient when unaccompanied by *reasons* ; and the reasons that grammarians give us about this matter are by no means satisfactory. The matter is clear enough so far as this, that, when *di* is used, the phrase “ *a comparazione* ” is always left to be understood, and that the sense of that phrase, or something similar to it, being intended by the Italians, is the cause of their sometimes using *di*, instead of *che*, which latter word is, observe, the proper representative of our *than*. It is, particularly, when the verb *éssere*, *to be*, is made use of, and when the *repetition* of that verb does not take place, that *di*, instead of *che*, is employed. When the *di* is used, it serves, in most cases, to form the comparison merely as to the *being* of the persons or things between which the comparison is made.

Più scaltra certo se' tu *di* me.

GUA. P. F.

More cunning, certainly, art thou
than I.

That is to say, *a comparazione di* me. And observe, now, that if we were to *repeat* the verb *to be* here, we must use *che* and not *di*, putting the pronoun, at the same time, in the *nominative Case* : Più scaltra certo se' tu *che* io non sono, more cunning, certainly, art thou *than* I am. And so on, with the examples before given :

Tu sei più ricco *che io non sono*,
 Io sono più ricco *che tu non sei*,
 Egli è meno ricco *che ella non è*,
 Ella è meno ricca *che egli non è*,
 Quel cavallo è più bello *che non*
 è il vostro,
 La mia casa è meno alta *che la*
 tua *non è*,
 La chiesa è più alta *che la casa*
non è,
 Giovanai è più dotto *che Tomaso*
non è,
 Lo scrivere è meno facile *che non*
 è il parlare,

Thou art more rich *than I am*.
 I am more rich *than thou art*.
 He is less rich *than she is*.
 She is less rich *than he is*.
 That horse is more handsome *than*
 yours *is*.
 My house is less high *than yours*
is.
 The church is more high *than the*
 house *is*.
 John is more learned *than Tho-*
 mas *is*.
 Writing is less easy *than speak-*
 ing *is*.

And so on, with the rest of the examples that have been given before, with these, under *Paragraphs* 160, 161, 162, and 163. In these examples there is the *NON*, *not*, where we use no negative: this is a matter belonging to another part of Syntax (see *Paragraph* 290). We see, then, that in all cases in which *di* can be used, we may, by amplification, use *che* instead of *di*, if we choose; but, mind (for here is the distinction to be made), we could not use the *di*, instead of the *che*, as in the following:

Ella parla più *di* non legge.
 Io sono più ricco *di* dotto.
 Egli è miglior oratore *di* poeta.
 Voi siéte più felice adesso *di* altre volte.

And so on, with the other examples given under *Paragraphs* 165, 166, 167, and 168. This would be bad. And why? Because the phrase *a comparazione* could not be left to be understood here, without our intending to compare the persons represented by the pronouns *ella*, *io*, *egli*, *voi*, with the verb, adjective, noun, and adverb: it would be putting the *ella* in comparison with the *legge*, the *io* with the *dotto*, the *egli* with the *padrone*, and the *voi* with the *altre volte*. And, making the comparison in this way, the meaning would be as follows:

She speaks more than she reads speaks.
I am more rich than learned is.
He is a better orator than poet is.
You are more happy now than formerly is.

And this, we know, is not the meaning intended. The comparison, in these instances, has nothing to do with the nominatives *ella*, *io*, *egli*, *voi*, but is made between the two verbs, the two

adjectives, the two nouns having an adjective meaning, and the two adverbs; between the *parla* and the *legge*, the *ricco* and the *dotto*, the *oratore* and the *poeta*, the *adesso* and the *altre volte*. And we must observe, that, in order to employ *di* with propriety, there must always be *two persons* or *two things* expressed as subjects of the verb, each of them being a participator in that, whatever it be, about which the comparison is made :

Tu sei più ricco di me.
Quel cavallo è più bello del vostro.
La chiesa è più alta della casa.
Giovanni è più dotto di Tomaso.
Lo scrivere è meno facile del parlare.

Here the employment of *di* is correct; because here are, in each example, as in each of the rest under Paragraphs 161, 162, 163, and 164, *two persons* or *two things*, both of which are subjects of the verb *to be*, and each of which is mentioned as participating, in a comparative degree, in what is expressed by the adjectives. Here are the *thou* and the *I*, the *that horse* and the *yours*, the *church* and the *house*, the *John* and the *Thomas*, the *act of writing* and the *act of speaking*. Each two are subjects of the verb *to be*, and each two participate, as compared with one another, in what is expressed by the *ricco*, *bello*, *alta*, *dotto*, and *facile*. Take the following examples :

Affligge più <i>che</i> non conforta. PET. S.	|	She afflicts more <i>than</i> she comforts.
Vedi Sansóne, vie più forte <i>che</i> sávio. PET. T.	|	See Sampson, more strong <i>than</i> wise.
Allor temétti più <i>che</i> mai la morte. DAN. IN.	|	Then I feared death more <i>than</i> ever.

Here we could not use *di*, for the reason already given : here are no *two persons* or *two things* compared with each other; but the comparison is between the two verbs *affligge* and *conforta*, the two adjectives *forte* and *sávio*, the two adverbs *allor* and *mai*.—We see, then, the reason why we may, in some cases, use *di*, and why, in others, we must not use *di*, but *che*.

170. Observe, however, that, though we must always use *che* when the comparison is not made between *persons* or *things*, yet, the rules given in Paragraphs 161, 162, 163, and 164, as to the use of *di* instead of *che*, are by no means *rigid* rules. So that we may say, either,

Quel cavallo è più bello *del* vostro, or, *che* il vostro.

La chiesa è più alta *della* casa, or, *che* la casa.

Lo scrivere è meno facile *del* parlare, or, *che* il parlare.

Observe the following examples :

È migliore il suo iddio <i>che</i> il tuo. NOV. ANT.	His god is better <i>than</i> thine.
Io sono più contento <i>che</i> il reo tiranno. SOA. N.	I am more happy <i>than</i> the wicked tyrant.
Lucévan gli occhi suoi più <i>che</i> la stella. DAN. IN.	Her eyes shined more <i>than</i> the star.
M'è più caro il morir <i>che</i> l'vivere senza. PET. C.	Dying is more agreeable to me <i>than</i> living without.

In these four examples the use of *che* is perfectly correct ; and yet *di* might have been used with equal propriety.

With proper names, also, like those mentioned in Paragraph 162, we may use either *di* or *che* :

Giovanni è più dotto *di*, or *che* Tomaso.
Parigi è meno grande *di*, or, *che* Londra.

171. If the comparison be made between different persons or things, and the verb employed be any other than the verb *to be* ; in such case, it is a matter in doubt with some grammarians, whether our *than* should be translated by *di* or by *che*. For example :

Giovanni studia più <i>di</i> , or <i>che</i> Tomaso.	John studies more <i>than</i> Thomas.
Il mio cavallo va meglio <i>del</i> , or <i>che</i> il vostro,	My horse goes better <i>than</i> yours.
Il palazzo mi piace meno <i>della</i> , or <i>che</i> la casa,	The palace pleases me less <i>than</i> the house.
Londra pare più grande <i>di</i> , or <i>che</i> Parigi,	London appears more large <i>than</i> Paris.

Some are of opinion that the *che* is to be preferred in such cases. The *che* would, certainly, be the most common in

practice ; otherwise, I see no difference here between *di* and *che*, which are both equally good as far as principle is concerned.

172. With the numerical adjectives our *than* is generally translated by *di* ; as :

Ho più *di* due cavalli,
Avete meno *di* quattro,
È più *d'* un anno,
Sono più *delle* tre,

I have more *than* two horses.
You have less *than* four.
It is more *than* one year ago.
It is more *than* three (o'clock).

Nevertheless, practice admits the use of *che* in such cases as these, although *di* is considered as more proper.

173. To express our *than what*, the Italians use the demonstrative pronoun *quello* or *quel*, that, along with the preposition *di* followed by the relative pronoun *che*, which ; as :

Voi siete meno ricco *di quel che*
eravate,
Io sono più felice *di quel che*
pensate,
Il cavallo vale più *di quel che*
dite,

You are less rich *than what* you
were.
I am more happy *than what* you
think.
The horse is worth more *than*
what you say.

That is, literally, *a comparazione di quel che eravate*, compared with that which you were, &c.

174. What has been said as respects the personal and possessive pronouns applies, equally, to the making of comparison when we use any of the other pronouns, *questo*, *quello*, *colui*, *niuno*, *uno*, *altro tutto*, &c., or any other of the many pronouns, which it would be useless to enumerate here in full.

175. The words *méglio*, better, and *péggio*, worse, are sometimes considered as adjectives. They are subject, however, to no change in their endings to express *gender* or *number* ; and, properly speaking they are never joined to a noun as adjectives ; but they are, rather, adverbs descriptive of *goodness* or *badness* in *manner* ; as :

Voi leggete *meglio* di me,
Io leggo *peggio* di voi,

You read *better* than I.
I read *worse* than you.

But, to express the sense of our *better* and *worse* as *adjectives*, the Italians have *miglióre* and *peggióre* ; and these, also, mean *best* and *worst*, in the *superlative* degree, as well as

better and *worse*, in the *comparative*. Observe that, though *migliore* and *peggiore* include, within themselves, the sense of *più*, we must not, if we would say, *more good* and *more bad*, employ *migliore* and *peggiore*, but *più buono* and *più cattivo*; as:

Egli è *più buono* che dotto,

He is *more good* than learned.

Egli è *più cattivo* che dotto,

He is *more bad* than learned.

And the same if we use *meno*, less. But, between two nouns or pronouns, when we mean to express *better* and *worse*, we must use *migliore* and *peggiore*; as:

Giovanni è *migliore* di Tomaso,

John is *better* than Thomas.

Voi siete *peggiore* di lui,

You are *worse* than he.

The Italians use, also, the adjectives *superiore*, superior, *inferiore*, inferior, *priore*, prior, *posteriore*, posterior. But these are formal words, and seldom used in a comparative sense.

176. In the observations made on the comparison of adjectives I have, in order to explain in one place all the different ways of expressing our *than*, had to speak of comparison other than that made between *adjectives* only. I thought it better to do this than to divide the subject of comparison, and to have other parts of the work to refer to on the same subject.

177. In order to *increase* or *diminish*, as it were, the degree of comparison, the Italians use the words *molto*, *assai*, and *via* or *vie*; as, *molto più*, much more, *assai più*, a great deal more, *via* or *vie più*, far more, and *molto meno*, much less, *assai meno*, a great deal less, *via* or *vie meno*, far less. Our *not more* is expressed by *non più*, and *not less* by *non meno*.

178. I have now to speak of certain words which are made use of in expressing a sort of comparison, which grammarians call *equality*. These words are, *sì* or *così*, so, as; *come*, as, so; *tanto* or *cotanto*, so, so much as; *quanto*, as, as much as; *altrettanto*, as, as much as. Examples:

Voi siete *così ricco come* io,

You are as rich as I.

Io sono *così grande come* tu,

I am as tall as thou.

Voi siete *così dotto come* egli,

You are as learned as he.

Egli non vi ama *tanto quanto* se stesso,

He does not love you as much as himself.

Egli è *altrettanto buono quanto* voi,

He is as good as you.

Eglino non erano *sì felici come* noi,

They were not so happy as we.

The *sì*, *così tanto*, and *altrettanto*, are frequently omitted ; and then *come*, or *quanto*, alone, serves to form the comparison ; as :

Il mio servo è fedele *come* il vostro,
 Lo desidero *quanto* voi,
 Io l' amo *come* la mia vita,
 Io sono dotto *quanto* voi,
 Egli è buono *quanto* voi,
 Essa non 'è bella *quanto* sua sorella,

My servant is as faithful as yours.
 I desire it as much as you.
 I love her as much as my life.
 I am as learned as you.
 He is as good as you.
 She is not so handsome as her sister.

The word *come* is used in the sense of our word *how* ; as :

Chi può dir *come* gravi e *come* ratte
 Le spade son ?

TAS. G. L.

Who can say how severe and how quick the swords are ?

Quanto, with *tanto* or *altrettanto* following it, serves to express our *in proportion as* and *so* ; as :

Quanto il primo era dolce *altrettanto*
 aspro era il secondo.

SOA. N.

In proportion as the first was gentle, so the second was fierce.

And *quanto più*, *tanto più*, *quanto meno*, *tanto meno*, serve to represent our *the more*, *the less*, or *so much the more*, *so much the less* ; as :

E *quanto* son più ricchi e più potenti,
 Tanto più in lor discortesìa si vede.

MAC. R.

And the more they are rich and powerful, the more one sees of unkindness in them.

Quanto si mostra *men*, *tanto* è più bello.

TAS. G. L.

The less it shows itself, so much the more beautiful is it.

The *tanto*, coming after *quanto*, in such cases, is sometimes dropped, and the *più* or *meno* remains alone ; as :

E *quanto* più si sforza, più s' affanna.

ARI. O. F.

And the more he exerts himself, the more he torments himself.

179. The words *tanto* or *cotanto*, *quanto*, *altrettanto*, are *adverbs*, when employed as in the foregoing examples ; but they may also become *adjectives*. As *adverbs*, they express *degree* or *manner* ; but, as *adjectives*, they are used with nouns to express *number* or *quantity* ; and, when used as *adjectives*, they are subject to vary their endings to agree, in number and gender, with the noun to which they relate ; as :

<i>Tanto</i> pane,	So much bread.
<i>Tanta</i> virtù,	So much virtue.
<i>Tanti</i> uómini,	So many men.
<i>Tante</i> donne,	So many women.
<i>Cotanta</i> varietà,	So much variety.
<i>Quanti</i> cavalli,	How many, or, as many horses.
<i>Quante</i> case,	How many, or, as many houses.
<i>Altrettanti</i> uómini,	As many men.

In this way, as adjectives, these words are subject to all the changes of other adjectives ending in *o*; so, according to the gender and number of the noun to which they relate, they must all have the changes of *tanto*, *tanta*, *tanti*, *tante*; *cotanto*, *cotanta*, *cotanti*, *cotante*; *quanto*, *quanta*, *quanti*, *quante*; *altrettanto*, *altrettanta*, *altrettanti*, *altrettante*. There are, also, the words *alquanto*, somewhat; *molto*, much; and *troppo*, too much; *póco*, little: these words are also used both as *adjectives* and as *adverbs*. As adverbs, they express *degree*, and as adjectives, they express quantity or number: as adverbs, they never change their termination in *o*; but as adjectives, they have, like the other words just before spoken of, all the changes of other adjectives in *o*. For example:

<i>Alquanto</i> lontano,	Somewhat distant.
<i>Molto</i> sorpreso,	Much surprised.
<i>Troppo</i> ingannáto,	Too much deceived.
<i>Poco</i> stimáto,	Little esteemed.

Here they are used adverbially; but they are used as adjectives in the following examples:

<i>Alquanta</i> bellezza,	Some, or a little beauty.
<i>Al quanti</i> uómini,	Some, or a few men.
<i>Al quante</i> donne,	Some, or a few women.
<i>Molta</i> fatica,	Much trouble.
<i>Molti</i> signori,	Many gentlemen.
<i>Molte</i> case,	Many houses.
<i>Troppa</i> libertà,	Too much liberty.
<i>Troppi</i> palazzi,	Too many palaces.
<i>Troppe</i> volte,	Too many times.
<i>Póchi</i> fichi,	Few figs.
<i>Poca</i> speranza,	Little hope.
<i>Poche</i> signore,	Few ladies.

180. The next and last thing to be considered is, the *situation* in which the adjective is to be placed. In this respect, the Italian adjective differs a good deal from ours. The following rules will be useful; but some of them are only *general*

rules; for in a great many instances, the adjective, in Italian, may be placed either before or after the noun to which it relates.

1st. The numerical adjectives always come before the noun; as:

<i>uno stato,</i>	|	<i>one state.</i>
<i>un uomo,</i>	|	<i>one man.</i>
<i>due fanciulli,</i>	|	<i>two children.</i>

2d. The adjectives of numerical order are placed before the noun; as:

<i>il primo libro,</i>	|	<i>the first book.</i>
<i>il secondo viaggio,</i>	|	<i>the second voyage.</i>
<i>la terza persona,</i>	|	<i>the third person.</i>

But there is an exception to this rule, when we are speaking of distinguished people, such as *kings, queens, &c.*; as:

<i>Giorgio Secondo,</i>	|	<i>George the Second.</i>
<i>Carlo Primo,</i>	|	<i>Charles the First.</i>

3d. The following adjectives come, generally, after the noun: *buono*, good, *cattivo*, bad, *grande*, great, *piccolo*, little, *bello*, handsome, *brutto*, ugly, *povero*, poor, *migliore*, better, *peggiore*, worse, *maggiore*, greater, *ricco*, rich. But these may all come after the noun, when there is more than *one* adjective that relates to the noun; as:

<i>un uomo buono e generoso,</i>	|	<i>a good and generous man.</i>
<i>un principe grande e magnifico,</i>	|	<i>a great and magnificent prince.</i>
<i>una signora bella e ricca,</i>	|	<i>a handsome and rich lady.</i>

4th. Those adjectives that are derived from the names of nations, always come after the noun; as:

<i>un gentiluomo Italiano,</i>	|	<i>an Italian gentleman.</i>
<i>una dama Inglese,</i>	|	<i>an English lady.</i>
<i>un' armata Spagnuola,</i>	|	<i>a Spanish fleet.</i>

5th. All adjectives that express *colour, shape, taste*, and those that express any physical peculiarity in persons or things, come after the noun; as:

vino rosso,
 un abito nero,
 un frutto saporito,
 un fior bianco,
 una tavola rotonda,
 uno specchio ovale,
 una pianta odorifera,
 un uomo gobbo,
 un uomo zoppo,

red wine.
 a black coat.
 a well-flavoured fruit.
 a white flower.
 a round table.
 an oval looking-glass.
 an odoriferous plant.
 a hunchbacked man.
 a lame man.

6th. Adjectives, descriptive of the elements, and those used in speaking of the state of the air or weather, come after the noun ; as :

tempo freddo,
 un luogo umido,
 acqua bollente,
 un' aria sana,
 un fuoco ardente,
 un cielo sereno,

cold weather.
 a damp place.
 boiling water.
 a wholesome air.
 a hot fire.
 a clear sky.

7th. The following adjectives almost always come after the noun, namely, *neutro*, neuter, *generale*, general, *particolare*, particular, *singolare*, singular, *intiero*, entire, *languido*, languid, *virtuoso*, virtuous, *vizioso*, vicious, *pigio*, lazy, *pauroso*, fearful, *coraggioso*, courageous, *considerabile*, considerable, *importuno*, troublesome.

8th. Whenever a participle passive is employed in an adjective sense, it must come after the noun ; as :

un uomo ben conosciuto,
 una strada battuta,

a well-known man.
 a beaten road.

9th. All the adjectives ending in *ante* and *ente* come after the noun ; as :

un uomo ben parlante,
 un viso ridente,

a well-speaking man.
 a laughing face.

10th. Adjectives, ending in *ele* and *ile*, do, generally, come after the noun ; as :

un uomo crudele,
 un amico fedele,
 un atto puerile,

a cruel man.
 a faithful friend.
 a childish action.

But these may come before the noun in a good many cases.

11th. The noun, in Italian, is sometimes placed between two adjectives ; which is a thing that seldom occurs in our language. The following examples are from BOCACCIO :

A piè d' una <i>bellissima</i> fontána e <i>chiara</i>,	|	At the brink of a very <i>beautiful</i> and <i>clear</i> fountain.
Un uómo di <i>scelleráta</i> víta e di <i>corotta</i>,	|	A man of <i>rascally</i> and <i>corrupt</i> life.
Un <i>fiero</i> uómo e un <i>forte</i>,	|	A <i>resolute</i> and <i>courageous</i> man.

12th. The adjectives when ending in *issimo* may come either before or after the noun ; as :

un <i>grandissimo</i> piacére,	}	a very great pleasure.
or,		
un piacére <i>grandissimo</i> ,	}	a very beautiful fountain.
una <i>bellissima</i> fontána,		
or,	}	
una fontána <i>bellissima</i> ,		

Some of these must be considered as rules having many exceptions ; and the exception, in most cases, depends on *taste*. Writers frequently use the same adjective variously, sometimes after, sometimes before the noun, making the variety more for the sake of harmony than any thing else.

CHAPTER XX.

SYNTAX OF VERBS.

181. IN speaking of the Etymology of Verbs, at *Paragraph 56*, I noticed the different points that are to be considered as relates to this part of speech: the *Conjugation*, the *Mode*, the *Time*, the *Number*, the *Person*, the *Participle*, the *Sort* or *Gender*, and the *Government*.

182. IN CHAPTER IX (see *Paragraph 56*), I have explained the matter of *conjugation*. In this present CHAPTER, we shall consider, 1st, the *mode*, 2d, the *time*, 3d, the *number* and the *person*, 4th, the *participle*, and, 5th, the *sort* or *gender*. In CHAPTER XXI, we shall have to see something about the employment of *avére* and *éssere* as auxiliaries; and in CHAPTER XXII, I shall explain the matter of *government*.

1st. *Of the Mode.*

183. The term *mode*, otherwise called *mood*, means simply *manner*. The different *modes* of verbs, therefore, are nothing more than the different *manners*, or *ways*, in which the verbs are used. The chief difficulty that presents itself here is, that, in a great many cases, we must use the verb in a different mode in the one language from what it should be in the other, although the idea intended to be expressed, in both languages, be precisely the same. Then we have, in our language, certain words called *signs*, which are employed in forming some parts of our verbs. These signs are, *shall*, *will*, *may*, *might*, *should*, *would*, *were*. To understand the right use of these, as used in our language, is a very difficult thing for foreigners; and it is

difficult for us, unless we pay much attention to the matter, to be able properly to express the sense that is intended by them when we come to use a foreign language. There are some other words, also, that are used as *signs*, either of mode or of time, in our language; namely, the words *must*, *can*, *could*, *ought*, *let*. The sense intended by all these *signs* is, in Italian, generally expressed, not by using any words along with the verb having the same meaning as these signs of ours; but, by the verb undergoing various *changes in its spelling*. We, in a great many cases, preserve the one form of termination in the verb, while, at the same time, we can, by using the *signs*, convey the different meanings that we intend. But, in Italian, the sense must, in most cases, depend entirely on the manner in which the verb itself terminates: and herein consists the difficulty that we have to encounter.

184. We will now take the INFINITIVE, the INDICATIVE, the SUBJUNCTIVE, the CONDITIONAL, and the IMPERATIVE modes, and consider them in the same order as that in which they stand in the conjugations. The *infinitive* mode represents the act or state of being, which it is intended to describe in the most general sense, and has, as to *time*, *person*, or *number*, no sort of change to undergo. It is, therefore, properly called *infinitive*, since there is no end or restriction to its use, whether we be speaking in a time present, past, or to come, of the first, second, or third person, or of the person in the singular or plural number. Thus we say, in both languages,

Io voglio PARTIRE,
Tu vorrèvi PARTIRE,
Egli vorrà PARTIRE,
Eglino vogliono PARTIRE,

I wish *to depart*.
 Thou didst wish *to depart*.
 He will wish *to depart*.
 They wish *to depart*.

Here we see *partire* in Italian; and *to depart* in English, the infinitive used in both languages throughout. Here are the three *times*, present, past, and future; the first, second, and third *persons*; and of both the singular and plural *numbers*. Then, again, we may, in both languages, employ the infinitive mode in a way, that makes it become a sort of *noun*; as:

Parlâre così non vi conviène,
Imparâre questo non sarà difficile,

To speak so does not become you.
To learn this will not be difficult.

Here the *speaking* and the *learning* are subjects of the verbs *to become* and *to be*, and these infinitives are, in fact, used here as nouns, representing the *acts* of *going* and of *learning*. Here the two languages are very much the same. But there are some cases in which the use of the infinitive is very different in Italian from what it is in our language. The first thing that strikes our attention is, that while we are obliged to use the preposition *to*, in almost all cases, as a sign of the infinitive mode, the Italians may use the infinitive without any such sign at all; or, if they do use the sign, they sometimes use *di*, sometimes *a*, sometimes *per*, and sometimes *da*. To express our *to*, thus employed before the infinitive, they generally use *di* or *a*; but the other two prepositions are, also, sometimes employed.

When an infinitive comes after any of the verbs *volére*, to be willing; *sapére*, to know; *fare*, to do, or make; *dovére*, to be owing; *lasciâre*, to leave, or allow; *potére*, to be able; *bisognâre*, to be necessary or needful; *bastâre*, to be sufficient; *lecére*, to be lawful; *parére*, to appear; *convenîre*, to be fit or proper; *piacére*, to please; *dispiacére*, to displease; before the infinitive of a verb coming after these, no preposition is used; as:

Io vòglio *parlâre*,
 Tu sai *parlâre*,
 L'ho fatto *venîre*,
 Egli dovrèbbe *andâre*,
 Lasciâtegli *pagâre*,
 Io non posso *rimanére*,
 Bisogna *partîre*,
 Mi basta *dire*,
 Ci è lecito *venîre*,
 Ti convien *sperâre*,
 Vi piace *venîre*,
 Mi dispiace *parlâre*,

I am willing to speak.
 Thou knowest how to speak.
 I have made him come.
 He ought to go.
 Allow him to pay.
 I cannot remain.
 It is necessary to depart.
 It is enough for me to say.
 It is allowed us to come.
 It becomes thee to hope.
 It pleases you to come.
 It displeases me to speak.

After certain verbs and certain adjectives, the preposition *di* is required; as, *sperâre*, to hope; *comandâre*, to command; *perméttere*, to permit; *desiderâre*, to desire; *pregâre*, to pray or entreat; *prométtere*, to promise; *impedîre*, to prevent; *persuadére*, to persuade; *dissuadére*, to dissuade; *avertîre*,

to give notice; *temére*, to fear; *tentáre*, to try; and *capáce*, able; *certo*, certain; *conténto*, contented; *risolúto*, resolved. Thus, the Italians say,

Spero di vedérir,
Vi comandó di dirmi,
Gli ho promesso d'andáre,
Io sono capáce di fare,
Siete conténto di morire?

I hope to see you.
I command you to tell me.
I have promised him to go.
I am able to do.
Are you content to die?

Then, again, some verbs and adjectives require the preposition *a* before the infinitive coming after them; as, *avere*, to have; *andáre*, to go; *cominciáre*, to begin; *consigliáre*, to advise; *imparáre*, to learn; *sforzáre*, to force; *esortáre*, to exhort; *preparársi*, to prepare oneself; *dispórsi*, to dispose oneself; *apparecchiársi*, to make oneself ready; *risólvare*, to resolve; *mèttersi*, to put oneself; *occupársi*, to occupy oneself; and, *pronto*, ready; *dédito*, addicted; *accostumáto*, accustomed; *atto*, fit or adapted; *sólito*, accustomed; *vicíno*, near. For example:

Ella ha imparáto *a* cantáre,
Ho una lettera *a* scrivere,
Comincio *ad* inténdere l'Italiano,
Vi consiglio *a* non parláre,
Vi esorto *ad* aver pazienza,
Io sono pronto *a* partíre,
Egli è dedito *a* giuocáre,

She has learned to sing.
I have a letter to write.
I begin to understand the Italian.
I advise you not to speak.
I exhort you to have patience.
I am ready to depart.
He is addicted to play.

There are some instances in which the *to*, in English, may be expressed by either the *di* or the *a* of the Italians. This is the case after the verbs *consigliáre*, to advise; *esortáre*, to exhort; *persuadére*, to persuade; *sforzáre*, to force; *mancáre*, to fail; *prováre*, to attempt; *pregáre*, to pray, and some others.

The preposition *per*, when used before the infinitive, in the sense of our *to*, means the same as our *in order to*. In this sense, the Italians use the *per*, when they say, for example,

Vengo *per* dirvi,
Compriamo la farina *per* fare del
pane,
Ha fatto questo *per* compiacérmi,

I come to tell you.
We buy flour to make bread.
He has done this to please me.

That is, *in order to* tell you, *in order to* make bread, *in order to* please me.

The preposition *da* is placed before the infinitive in some cases; and, when so used, serves to express *fitness, propriety, or obligation* of some sort; as:

Queste non s6no c6se *da* dire,
Questo 6 un libro *da* leggere,
Io ho *da* parl6rvi,

} These are not things to say.
This is a book to read.
I have to speak to you.

The different manners of employing the infinitive mode, in Italian, are of great consequence. The infinitive is sometimes used instead of the indicative, sometimes instead of the subjunctive, sometimes instead of the imperative, sometimes instead of the active participle, and also instead of the passive participle. These manners of using the infinitive, I think it best to notice under the separate heads of those parts of the verb, in the stead of which the infinitive comes into use: therefore see *Paragraphs* 185, 191, 210, 248, and 254.

185. We have next to consider the **INDICATIVE MODE**; and, in doing this, we must, at the same time, consider the **SUBJUNCTIVE MODE**, because it is only by the difference that appears between these two modes, when compared to one another, that they are to be distinguished at all. The indicative mode has little in it, in Italian, that is different from the indicative in English; yet we must, all along, have our attention fixed on that mode, in order to see in what cases the Italians differ from us, by using the *subjunctive* where we should use the *indicative*. The various ways of using the former of these, instead of the latter, as we should in English, is the great thing to be attended to as relates to the subject of *mode*. The *indicative mode* is so called, because it indicates, declares, or points out, the act or state of being spoken of: it indicates or declares *simply*, without giving us to understand that there exists any matter of *uncertainty* or *doubt*, or any thing *conditional*, on which the act or the state of being, described by the verb, depends. We might say, that the subjunctive is *indicative*, inasmuch as the verb cannot be used at all without being intended to indicate the doing of something, or the being of something, in some sort of way. Yet, there is this difference, that, while the indicative indicates or declares *simply* the doing or the being of a thing, the subjunctive indicates, not simply,

but with more or less of *doubt, uncertainty, or condition*, or with some sort of *dependence* on some circumstance, either expressed or understood. It is, therefore, called subjunctive, because it declares, not simply and independently, like the indicative, but always with subordinacy, in such a way as shows that the verb is, when in this mode, more or less *restricted* in its indicative or declaratory power by something else. The subjunctive mode is said to be *governed* by certain verbs, and by certain conjunctions; that is to say, after those certain verbs and conjunctions, we must use the verb following in the subjunctive mode, and not in the indicative. We are told that our word *subjunctive* comes from the Latin verb *subjungo*, which means to *join or add under*, or *to bring under*, or *to place under dominion or in subjection*. Accordingly, when the verb is in the subjunctive mode, it may be said to be so because it is, according to circumstances, in a condition of having something joined or added to it, or of being brought under, or placed under the dominion or in subjection to something else. This, as a general definition of the difference between these two modes, will be sufficient. We shall presently see, by examples to illustrate, how far the employment of these two modes is consistent with this definition. I will here observe, before proceeding to compare the indicative with the subjunctive, that the Italians, like us, frequently use the infinite instead of the indicative. We say, for example, I know him *to be* a good man, instead of, I know that he *is* a good man. Thus, in Italian:

Manifestámte conóbbe ésser stata vera la sua visione. Boc. D.	|	She clearly knew her dream <i>to have</i> been true.
Veggéndo il re <i>potér</i> ciò fare. Fio. N.	|	Seeing the king <i>to be able</i> to do that.
Ella, credéndo lui ésser Gisippo, rispóse di sì. Boc. D.	|	She, believing him <i>to be</i> Gisippo, answered yes.

But sometimes the Italians make so free a use of the infinitive in this way, that their infinitive must, in many cases, be translated by our indicative; as:

Vedéndo i grandi non <i>potér</i> resis- tere al pópolo: il pópolo ancóra, vedéndo non <i>potér</i> resistere ai grandi, &c. MAC. P.		The great seeing that they <i>were not</i> <i>able</i> to resist the people: the people, again, seeing that they <i>were not able</i> to resist the great.
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Here we could not say, like the Italians, the great seeing not *to be able*, the people seeing not *to be able*. I think it useful just to point out this manner of using the infinitive: practice will show to what extent it prevails.

186. Now, in proceeding to show the difference between the indicative and the subjunctive, I must remark, that I have followed the example of some grammarians in admitting a separate mode under the name of *conditional*. When we have done with the subjunctive, I shall speak of this conditional mode. Many grammarians place the conditional and subjunctive under one head, calling them both by the one name of *subjunctive*, and considering what I have called the *conditional* as nothing more than a modification of *time* in the *subjunctive*. But the truth is, that there is no difference as to *time* to be distinguished in the using of the one or the other of these changes of the verb, and that what we have to attend to in the comparing of them, is the manner in which we are, in using the subjunctive or the conditional, to translate our signs *should*, *would*, and *might*. No form of arrangement in the *conjugation* can be sufficient to make this matter clear without some *explanation*; therefore, I have made two modes, the *subjunctive* and the *conditional*, and these we shall compare with each other, after having first spoken of the subjunctive as compared with the indicative.

187. The conjunctions that are said to *govern* the subjunctive are the following.

<i>Affinchè,</i>	}	In order that.
<i>Acciò che,</i>		
<i>Nonostante che,</i>		Notwithstanding.
<i>Conciossiacòsa che,</i>		In case that.
<i>Avanti che,</i>	}	Before.
<i>Prima che,</i>		
<i>Anzi che,</i>		
<i>Ameno che,</i>		Except, less.
<i>Benchè,</i>	}	Although.
<i>Ancorchè,</i>		
<i>Quantunque,</i>		
<i>Nel caso che,</i>		In case that
<i>Non che,</i>		Not that.
<i>Dove,</i>		In case, if.
<i>Sinchè,</i>	}	Till such times as, until, in order that.
<i>Finchè,</i>		
<i>Fino a tanto che,</i>		

Quando, If, in case, whenever.

Quando che, Whenever, if, though.

Cou patto che,
A condizione che, } Upon condition that, providing.
Purchè,

Perchè, In order that.

Senza che, Without, unless.

Per tema che, } For fear that, lest.
Di tema che, }

Dato che, Admitting that.

Soppòsto che,
Posto che, } Supposing, providing that, in case.
Posto il caso che, }

There are, perhaps, some others that, according to circumstances, govern the subjunctive. The following are conjunctions that do not require the subjunctive, but are used before the verb in the indicative mode.

Poichè, When, since, seeing that, after.

Tanto che, } As long as, whilst.
Mentre che, }
Finchè,

Di maniera che, } So that.
Talmente che, }

Però, } Therefore.
Adunque, }

Pure, Yet, albeit, although, moreover.

Almeno, At least.

Nondiménò, } Nevertheless.
Nulladiménò, }
Nientediménò,

Tuttavia, } Nevertheless, yet, however, at all events.
Tuttavòlta, }

Contuttociò, }
Contuttuchè, } Nevertheless.
Ciò non di meno, }
Ciò non per tanto, }

Ciò nonostante,
Sebbène, } Although.
 or }

Se bene,

Forse che, Perhaps.

Eccétto che, } Except that, unless, saveth it.
Se non che, }

Perchè, } Because.
Perciocchè, }
Imperciocchè, }

A càusa che,

Secondo che, According as.

Inoltre, } Besides that.
Òltre che, }
Oltradichè, }

Siccome, } As, seeing that.
Comechè, }
Cioè, That is.
Cioè a dire, That is to say.

The verbs that govern the subjunctive are not many. They are those which express some *passion, desire, or a strong feeling* of some sort, such as, *volére*, to be willing; *desideráre*, to desire; *comandáre*, to command; *pregáre*, to pray; *supplicáre*, to beseech; *richiédere*, to require; *amáre*, to like; *godére*, to be glad; *perméttre*, to permit; *deféndere*, to forbid; *proibíre*, to prohibit; *esortáre*, to exhort; *temére*, to fear; *dubitáre*, to doubt; *sospettáre*, to suspect; *consentíre*, to allow or consent; *impedíre*, to prevent; *aspettáre*, to wait; *preténdere*, to pretend; *comportáre*, to suffer or allow; *persuadére*, to persuade; *dissuadére*, to dissuade; and some few others.

188. It will be perceived that the word *che* generally forms the final part of those conjunctions which govern the subjunctive mode. Sometimes the *che* is joined to the conjunction preceding it; sometimes it stands as a separate word. The *che*, which means the same as our conjunction *that*, is regarded as the peculiar sign of the subjunctive mode; and grammarians do, therefore, generally, in their conjugations of the verbs, insert this little word throughout the subjunctive; as:

che io abbia,
che tu abbia,
che egli abbia,

that I may have.
that thou mayest have.
that he may have.

I have omitted the *che* in the conjugations I have given (see from page 82 to page 89); and for this reason simply, that the insertion of the word, which was by no means *necessary*, would have required so much room as to frustrate my plan of exhibiting each whole conjugation on a *single page*. Observe, that, though the *che* is called the *sign* of the subjunctive, and though it does generally require to be used before that mode, there are cases in which the subjunctive may be used unaccompanied by any such sign, as we shall presently see.

189. Let us first take some examples of the conjunctions.

Affinchè io faccia,
 Ancorchè io pensi,
 Nel caso che io faccia,
 Di tema che io dica,
 Acciò che io parli,
 Perchè io faccio,
 Poichè io penso,
 Di maniera che io faccio,
 Forse che io dico,
 Oltre che io parlo,

In order that I may do.
 Although I may think.
 In case I may do.
 For fear that I may say.
 In order that I may speak.
 Because I do.
 Seeing that I think.
 So that I do.
 Perhaps I say.
 Besides that I speak.

Here the two languages are very much the same. With the first five conjunctions, both require the verb in the *subjunctive*, and, with the five latter, both require the verb in the *indicative*. But it sometimes occurs to the contrary, as in the following examples:

Admitting that I did it,
 Although I did it,
 Not that I said to him,
 Notwithstanding I spoke to her,

Dato che io il facessi.
 Benchè io il facessi.
 Non che io gli dicessi.
 Nonostante che io le parlassi.

These conjunctions, *dato che*, *benchè*, *non che*, *nonostante che*, like others given in the foregoing list, require the verb to be in the subjunctive. We, in English, have frequently the choice of putting the verb in either the one or the other mode: I may say, for instance,

Admitting that I did it,
 Although I did it;
 OR,
 Admitting that I might do it,
 Although I might do it:

yet, if the verb be intended to relate strictly to something in a *time past*, this manner of expression would be very formal in English; and, indeed, the *might*, as used here, would convey the idea of the possibility of *doing* in a very general sense, as to *time*, and these examples would mean, properly speaking,

Admitting that I might do it, *at any time*.
 Although I might do it, *at any time*.

Again, to say,

Not that I might say to him.
 Notwithstanding I might speak to her.

The use of the sign *might*, in all these instances, is, certainly,

English; but the *might* is not here necessary to our language, as a sign of the subjunctive mode, and it is but a matter of choice with us to put the verb thus in the subjunctive or not. The Italians, however, have not this power of choosing: they could not say,

Dato che io il *feci*.
 Benchè io il *feci*.
 Non che io gli *dissi*.
 Nonostante che io le *parlài*.

The conjunctions here absolutely *govern* the verb, obliging it to be in the subjunctive mode; and in whatever way the verb, in our language, were used in translating these phrases, whether we were, according to our meaning, to put the verb in the indicative or the subjunctive, it must *always* be in the subjunctive in Italian. We might translate the first of these, for example, in four different ways:

Dato che io il <i>facéssi</i> ,	{	Admitting that I <i>did</i> it, Admitting that I <i>might</i> do it, Admitting that I <i>should</i> do it, Admitting that I <i>were</i> to do it.
---------------------------------	---	--

And so on, in the same manner, with the other four phrases. Here we see the Italian, *io il FACÉSSI*, translated by, I *did* it, I *might* do it, I *should* do it, I *were* to do it. The first puts the verb in the indicative; the second and third, with the signs *might* and *should*, put the verb in the subjunctive; and then comes our word *were*, followed by the infinitive, *to do*; so that, our *did*, *might do*, *should do*, *were to do*, are, at once, all expressed, in Italian, by the single word *facéssi*. Further on, I shall have to speak more particularly of these *signs*, and others, besides, that are used with our verbs. In this place I have only to notice the power that certain Italian conjunctions have of requiring the verb to be in the one or the other mode, the indicative or the subjunctive. Though the distinction, which is made between these two modes, is, generally speaking, founded on *principle*, it must, nevertheless, be confessed, that, in some instances, the verb is required to be in the subjunctive, in Italian, when there is no apparent reason for its being so. When we say,

For fear that I *may* say it,
In order that I *may* speak,

Di tema che io lo dica.
Acciò che io *parli*.

Here the verb is as reasonably required to be in the subjunctive, in Italian, as it is in our language, and, in both, the subjunctive is required. We could not say,

For fear that I *say* it,
In order that I *speak*,

without leaving to be understood our *may*, as a sign of the subjunctive mode: and the conjunctions *for fear that*, *in order that*, giving us to understand a something *subjoined* to the verb, do, as our ear tells us, require the verb in the subjunctive. Just the same is it with the Italian, wherein the conjunctions *di tema che* and *acciò che* answer to our *for fear that* and *in order that*, and require the verbs to be *dica* and *parli*, in the subjunctive, and not *dico* and *parlo*, in the indicative. But there are some Italian conjunctions which, though they govern the subjunctive, do not, by analogy with our language, govern that mode upon any *principle* at all. For example:

Forse che io gli *dissi*,
Oltre che io le *parlài*,
Non che io gli *dicéssi*,
Nonostánte che io le *parlásti*,

Perhaps I *said* to him.
Besides that I *spoke* to her.
Not that I *said* to him.
Notwithstanding I *spoke* to her.

Here, after *forse che*, perhaps, and *oltre che*, besides, the verb is in the indicative, in the Italian as well as in our language; but, the *non che* and *nonostánte che* require the verb in the *subjunctive*, in Italian, while we, in English, have it in the *indicative*, though our conjunctions *not that* and *notwithstanding* precisely correspond in their meaning with the *non che* and *nonostánte che* of the Italians. This, then, will be sufficient, as relates to the *governing* of the mode by conjunctions. It would require many words to explain, if it were at all capable of explanation, why, after *oltre che*, we must use the indicative, and, after *nonostánte che*, the subjunctive. The thing to be attended to here is, to know which are the conjunctions that do absolutely require the verb to be in the subjunctive, and which do not. There are some conjunctions, however, which, as relates to their governing of verbs, will re-

quire a particular notice. Observe, first, that our word *although* or *though* is expressed, in Italian, by the different words *sebbene*, or *se bene*, *benchè*, *ancorchè*, and *quantunque*. In cases where we, in English, should employ the indicative after our *although*, the Italians use *sebbene* or *se bene*; as:

Sebben questi mirácoli sono famili-
ári alla Fráncia; &c. BEN L.

Although these miracles *are* familiar
to France.

— e questo dardo,
Se bene egli non ha la punta d'oro, &c,
TAS. A.

And this dart, though it *has* not the
point of gold.

Here the verbs *to be* and *to have* are in the indicative, because the circumstances of *being* and *having* are both stated *positively*. But, when we should put the verb in the subjunctive after our *although* or *though*, then the Italians use one of the other words, *benchè*, *ancorchè*, and *quantunque*; as:

Benchè io *sia* felice non sono
ricco,
Ancorchè egli *fosse* ricco, non era
prudénte,
Quantunque voi lo *crediate* non
è vero,

Although I *may be* happy, I am
not rich.
Though he *might be* rich, he was
not prudent.
Although you *may believe* it, it is
not true.

This is the general rule, as to the manner of translating our word *although* or *though*. But, though *sebbene* or *se bene* can *never* be used to govern the *subjunctive* mode, the other three words are very frequently used in cases where we, in English, must put the verb in the *indicative*; as:

E benchè l' intento suo non *fosse* di
far grande la Chiésa, &c.

MAC. P.

And although his intention *was* not
to make the Church great.

E benchè *surgesse* qualche volta un
Pápa animóso, come fu Sisto, &c.

MAC. P.

And though there sometimes *arose*
a spirited Pope, as was Sixtus.

— ancorchè *fosse* Orlando
Di sangue tinto, &c.

ARI. O. F.

Although Orlando *was* stained with
blood.

Ancorchè per mantenerlo *facesse* molte
costituzioni, &c.

MAC. D.

Although to maintain it (the state) he
(Solon) *made* many constitutions.

Quantunque il simulár *sia* le più volte
Riprésò, e *dá* di mala mente indici, &c.

ARI. O. F.

Although dissimulating *is* most times
blamed, and *gives* indications of a
bad mind.

Quantunque ciò che ragióna Pampi-
nea *sia* ottimaménte detto, &c.

Boc. D.

Although that which Pampinia relates
is very well said.

The *meaning*, in all these examples, is decidedly *indicative*; but, as the conjunctions *benchè*, *ancorchè*, and *quantunque*, govern the subjunctive, the verbs are all employed in that form. There are, however, many instances of *benchè* used with the *indicative*. After *ancorchè* and *quantunque* we must never use the indicative. But, *benchè* may be used with the indicative, as well as with the subjunctive; as in these examples:

Bench'arèa gli occhi di lagrime prègni, &c. Ari. O. F.	Although she <i>had</i> her eyes full of tears.
Benchè le ragióni che v'invitano sono tanto chiare e potenti, &c. Gui. S.	Although the reasons which invite you <i>are</i> so clear and powerful.
Benchè la gente ciò non sa, nè crede. Pet. T.	Though the people neither <i>know</i> nor believe that.

The word *perchè* sometimes means *because*, and sometimes *in order that*; and *dove* or *ove*, sometimes means *where*, and sometimes *in case*, or *if*. In the sense of *because*, and *where*, these words stand with the *indicative*; but, when taken in the other acceptation, they require the subjunctive; as:

Perchè tu prepari l'ánimo ad aiutar- mi dove il bisógno lo ricerchi. Mac. C.	In order that thou <i>mayest</i> prepare thy mind to assist me in case need <i>may</i> require it.
E dove tu mi prometta sei grázie, io ti farò ascendere a questo onóre. Fio. N.	And if thou <i>wilt</i> promise me six favours, I will make thee rise to this honour.

The word *quando*, also, is sometimes used in the sense of *when*, and sometimes in that of *in case*, *whenever*, *if*, or *supposing*. When used in the latter sense, it requires the verb in the subjunctive; as:

Volle il patto, che quando ei restasse vittorioso, Carlo gli fosse dato per prigioniero. Soa. N.	The compact required, that in case he <i>should remain</i> victorious, Charles should be given to him for a prisoner.
Perciocchè ancorá il bene, quando sia sovérchio, spiáce. D. Ca. G.	Because even wealth, whenever it is excessive, displeases.
Quando voi vogliate, io vi porterò gran parte della via a cavállo. Boc. D.	If you are <i>willing</i> , I will take you a great part of the way on horseback.
E quando queste opinióni fossero false, &c. Mac. D.	And supposing these opinions <i>were</i> false.

Some of the words that I have put in the foregoing lists of conjunctions are, properly speaking, *adverbs*. *Prima che, avanti che, anzi che*, before; *tanto che, mentre che, finchè*, until, or as long as; *quando*, when; *dove*, where; these are all *adverbs of time*, excepting *dove*, which is an *adverb of place*. But it is necessary to notice these words here, as they have to do with government of mode. *Quando* and *dove* are subject, as we have seen, to various meanings; and, when they have the power of governing verbs, they have the nature of conjunctions. *Prima che, avanti che*, and *anzi che*, govern the subjunctive: as,

Prima che io <i>fóssi</i> venúto,	|	Before I <i>was</i> comè.
Avánti che egli mi <i>dicésse</i>,	|	Before he <i>told</i> me.
Anzi che ella <i>avésse</i> finíto,	|	Before she <i>had</i> finished.

Here the verb *must* be in the subjunctive. Nevertheless, we must say,

Súbito che io <i>fui</i> venúto,	|	As soon as I <i>was</i> come.
Dopo che egli mi <i>disse</i>,	|	After he <i>told</i> me.
Poichè ella <i>ebbe</i> finíto,	|	When she <i>had</i> finished.

We must use *fóssi, dicéssi, avésse*, in the three former instances, and *fui, disse, ebbe*, in the three latter; yet, there is no other reason for this, than that *prima che, avánti che, and anzi che*, govern the subjunctive, while the adverbs *súbito che, dopo che, and poichè*, like many others, do not require the subjunctive mode any more than our English words that correspond with them.

190. We have next to consider the verbs, which have the power of governing the subjunctive mode in other verbs. These, as I before said, are such verbs as express some *passion, desire, or a strong feeling* of some sort. But, since it is difficult, in a few words, precisely to define the nature of those verbs which govern the subjunctive, we may say, that they are such verbs as express some *intent or inclination of the mind* in one person or thing, relative to some other person's or thing's doing something, or being, in some way or other. For example:

Io <i>voglio</i> che tu <i>parli</i>,	|	I am <i>willing</i> that thou <i>mayest</i> speak.
Tu <i>desideri</i> ch' io <i>sia</i> ricco,	|	Thou <i>desirest</i> that I <i>may</i> be rich.

Here the verbs *volére*, to wish, or be willing, and *desidérare*, to desire, express the *intent or inclination of the mind* in the one person, and the verbs *parlère*, to speak, and *éssere*, to be, which are *governed* by the two other verbs, describe the *doing and being* with respect to which the *intent or inclination* expressed by the governing verbs exists. Thus, again, the Italians say :

Comádo che voi *venghiáte*,
 Pregò che io *parlássi*,
 Súplico che voi mi *diciáte*,
 Richiése che *fosse* così,
 Permétto che voi *andiáte*,
 Ordinò che noi *seguitássimo*,
 Bramái che ella *venísse*,

I command that you *may come*.
 He begged that I *might speak*.
 I entreat that you *may tell me*.
 He required that it *might be so*.
 I permit that you *may go*.
 He ordered that we *might follow*.
 I wished that she *might come*.

Some of these are barely translatable by our subjunctive mode, as I have translated them above. To say, *I command that you MAY COME*, is hardly as good English as it would be to say, *I command you TO COME*. In many cases, it sounds equally well, in our language, to use either the subjunctive, as above, or the infinitive. *I wished that she MIGHT COME*, or, *I wished her TO COME*, are both equally good English, as our ear tells us ; but, it would not do in Italian to say, *bramáí ella VENIRE*. Nevertheless, we must observe, that there are certain cases in which the Italians use the *infinitive*, though the preceding verb be one of those which govern the *subjunctive*. Whenever the *second* verb expresses something relative to the person, which is the subject of the *first* verb also, that is to say, when there is but one person for the subject or nominative of both verbs, then the second verb is put in the *infinitive*, just as it is in English ; as :

Io voglio *parlère*,
 Tu desideri d' *andère*,
 Egli godéva di *restère*,

I am willing to *speak*.
 Thou desirest to *go*.
 He was glad to *remain*.

Here *voglio* and *parlère* have both *io* for their subject ; *desideri* and *andère* have *tu* ; and *godéva* and *restère* have *egli*. But, if we give each verb a *separate subject*, then we must use the *subjunctive* :

Io voglio che *egli parli*,
 Tu desideri che *io vada*,
 Egli godéva che noi *restássimo*,

I am willing that he *may speak*.
 Thou desirest that I *may go*.
 He was glad that we *might remain*.

Instead of saying, *that he may speak, that I may go, that we might remain*, we should rather say, *for him to speak, for me to go, for us to remain*. But the Italian knows nothing of this sort of turn; our *for*, thus used along with the infinitive mode, cannot be turned literally into Italian; but we must, in such cases, have recourse to the *che*, putting the verb following in the subjunctive. Then, again, there are some verbs, which sometimes have the verb following in the subjunctive and sometimes in the infinitive. These verbs are, *pregáre*, to beg or pray; *comandáre*, to command; *perméttete*, to permit; *supplicáre*, to beseech; *raccomandáre*, to recommend; *comméttere*, to enjoin or command; *consigliáre*, to advise; *esortáre*, to exhort; *persuadére*, to persuade; and perhaps a few others.

Vi prego che andiáte,
 Vi prego d' andáre,
 Vi comando che facciáte,
 Vi comando di fáre,
 Vi permétto che parliáte,
 Vi permétto di parláre,
 Vi supplico che m' ascoltiáte,
 Vi supplico d' ascoltármi,

I beg that you may go.
 I beg you to go.
 I command that you may do.
 I command you to do.
 I permit that you may speak.
 I permit you to speak.
 I entreat that you may listen to me.
 I entreat you to listen to me.

Here the pronoun, in the instances where the subjunctive is used, is not in the *nominative Case*, as our *you* is in the English; but, then, this is because the preposition *a* is to be understood: *vi prego che andiáte*, that is, *prego a voi*, I beg to you; and, to translate the phrase literally, *to you I beg that you may go*.

191. There are some of the verbs, called IMPERSONALS (see them particularly noticed at *Paragraph 268*), which govern the subjunctive mode. These verbs are, *bisognáre*, to be necessary or needful; *conveníre*, to be proper, suitable, or fit; *occórere*, to happen, to be needful, or necessary; *bastáre*, to be sufficient; *giováre*, to be pleasant, profitable, or of use. These are sometimes used with the verb following in the *infinitive*, as in English. For example:

Bisógna aver paziénza,
 Conviéne ésser giusto,
 Gli accórse di parláre,
 Basta imparáre questo,
 Che giova fúggire?

It is necessary to have patience.
 It is proper to be just.
 It happened to him to speak.
 It is sufficient to learn this.
 Of what use is it to flee?

In these examples, the verbs *avére*, *éssere*, *parláre*, *imparáre*, and *fuggíre*, have no noun or pronoun as their *nominative*. When this is the case, the verbs following *bisognáre*, *conveníre*, *occórrere*, *bastáre*, and *giováre*, are not required to be in the subjunctive; but, if the case be otherwise, then the subjunctive mode must be employed; as:

Bisogna ch' io *abbia* paziénza,

Conviéne che tu *sia* giústo,
Non occórrere che egli mi *parli*,

Basta che noi *impariamo* questo,
Non giova che voi *fuggiate*,

It is necessary for me to have patience.

It is proper for you to be just.

It is not necessary for him to speak to me.

It is sufficient for us to learn this.

It is of no use for you to flee.

We might, here, use the pronouns *mi*, *ti*, *gli*, *ci*, *vi*; putting the second verb in the infinitive: as,

Mi bisogna *avér* paziénza.

Ti convién *ésser* giústo.

But then, here the pronouns are not the *nominatives* of *avére* and *éssere*; for what these mean is, literally, *to have patience is necessary TO, or FOR ME; to be just is proper TO, or FOR THEE*. We must observe, therefore, that there must be some noun or pronoun standing as a *nominative* to the verb following these impersonals, in order for such following verb to be in the *subjunctive*.

192. The verb *parére*, to appear, governs the subjunctive. But this is only when *parére* is used *impersonally*; as:

Vi pare che Pámela lo *sáppia*?

GOL. C.

Does it appear to you that Pamela knows it?

Sul lito nn bosco era di querce ombróse,
Dove ognor par che Filoména *piágna*, &c.

ARI. O. F.

On the shore was a wood of shady oaks, where it appears that Philomel always *wails*.

A te parch'ogni cosa addormentáta *sia*.

GUA. P. F.

It appears to thee that every thing is in sleep.

Non *paréva*, che in Firénze alcúna
cagíone di scándalo *fosse* rimása.

MAC. S.

It did not appear that there *had* remained in Florence any cause of scandal.

Parévami che ella *fosse* più ché la
neve biánca.

Boc. D.

It appeared to me that she *was* more white than snow.

The verb *sembráre*, to seem, or to appear, also governs the subjunctive, when used, like *parére* in the above examples, *im-*

personally. But, these verbs may have the verb following in the infinitive mode, when they are not used impersonally; as :

Mi pare che egli *faccia*,
Egli mi pare *essere* vinto,
Mi sembráva che *fosse* vinto,

Egli mi sembráva *fare*,

It appears to me that he *does*.
He appears to me *to be* conquered.
It seemed to me that he *was* con-
quered.
He seemed to me *to do*.

In the first and third example, *parére* and *sembráre* are used *impersonally*, and, as we see, require the verb following to be in the subjunctive; but in the second and fourth examples, these verbs have *egli*, he, for their nominative, and, like the English, have the verb following in the infinitive mode.

193. It sometimes occurs that an *adjective* has the power of requiring the verb to be in the subjunctive mode. This happens in such cases as those, in which we use our word *it* before the verb *to be*, with the infinitive of a verb coming after: as, *it is right for me to speak*, *it is proper for you to go*; and so forth. Thus, in Italian:

È facile che egli *scriva*,
È giusto che voi *siate* mandáto,
È possibile che noi *andiamo*,
È difficile che ella *parli*,
Non è ragionevole che voi *facciate* così,

It is easy for him *to write*.
It is just for you *to be* sent.
It is possible for us *to go*.
It is difficult for her *to speak*.
It is not reasonable for you *to do* so.

If there be no noun or pronoun used as the *nominative* to the verb coming after in such cases, then the Italians put that verb in the infinitive, as we should in English; as:

È facile *scrivere* così,

It is easy *to write* thus.

194. The verbs *domandáre*, to ask or inquire; *crédere*, to think or believe; *sapére*, to know, frequently govern the subjunctive of a verb following them; and particularly the verb *domandáre*; as:

Piacéndogli molto i modi del fanciúllo,
domandò chi egli *fosse*. Boc. D.

The manners of the child pleasing him much, he asked who he *was*.

Domandò la regína qual *fosse* la cagione del loro romóre. Boc. D.

The queen asked what *was* the cause of their noise.

Cominciò piacevolménte a ragionáre,
e domandáre chi *fosse*, donde *venisse*, e dove *andasse*. Boc. D.

He began to converse agreeably, and to ask who he *was*, whence he *came*, and whither he *was going*.

Domandò se alcuno conoscesse quel ribaldo. Boc. D.	|	He inquired if any one knew that rogue.
Chi credéte voi che io sia? GOL. C.	|	Who do you think that I am?
Quando i pastóri credéan ch'io fosse Visto dal lupo, &c. [stato TAS. A.	|	When the shepherds believed that I had been seen by the wolf.
Non sapéndo essi dove si fossero. Boc. D.	|	They not knowing where they were.

It is the *uncertainty*, or *doubt*, which is sometimes intended to be expressed when these verbs are used, that causes them to govern the subjunctive of the verb following; and this uncertainty, or doubt, is much more commonly thus expressed by the Italians than by us. We might say, *He inquired if any one MIGHT KNOW that rogue, Who do you think I MAY BE, They not knowing where they MIGHT BE*; but, though we do, at times, use the subjunctive, in this way, such a practice is more common to the Italian than it is to our language. Again, with the verbs *vedére*, to see, and *conóscere*, to know:

Io non vedo perchè egli sia venuto,	|	I do not see why he is come.
Io vedo ben perchè egli è venuto,	|	I see well why he is come.
Io non conosco chi egli sia,	|	I do not know who he is.
Io conosco chi egli è,	|	I know who he is.

Here, in the first and third examples, the *uncertainty* or *doubt* is obvious, and, consequently, the Italian verb is in the subjunctive; while, in the second and fourth examples, the *seeing* and the *knowing* are expressed positively and independently of any thing like a *doubt*.

195. The verbs *temére*, to fear; *sospettáre* or *sospicúre*, to suspect; *dubitáre*, to doubt, always require the verb coming after them to be in the subjunctive, if the word *che* precede that verb; as:

Temo che egli non sia felice,	|	I fear he is not happy.
Dúbito che ella non sia in casa,	|	I doubt whether she be at home.
Sospetto che voi non l'abbiate,	|	I suspect that you have it not.

196. The conjunction *che* is sometimes omitted in Italian, by an ellipsis, after words governing the subjunctive mode. This, however, does not frequently happen. Examples:

Nè voglio sia riputáta presunzióne, se, &c. MAC. P.	|	Nor do I wish it to be thought pre- sumption, if . . .
--	--	---

Costui è sì sciocco, che io ho paura
non guastasse ogni cosa. MAC. C.

This man is so foolish that I am
afraid he might spoil every thing.

Non è possibile operino bene insieme.
MAC. P.

It is not possible for them to work
well together.

Guardandosi sempre non Maratto s' ac-
corgesse della cagione. BOG. D.

Taking care always that Maratto
might not perceive the cause.

Acciò riparassi lo scàndalo che io
avéva dato a tutta l' Italia.
GAL. L.

In order that I might remedy the
scandal which I had given to all
Italy.

Acciò non cogliesse il frutto della sua
mala elezione. MAC. P.

In order that he might not reap the
fruit of his bad choice.

Temettero non questa cosa si risa-
pésse. BOG. D.

They feared that this thing might be
known.

These, according to regular construction, should be, *nè voglio*
CHE sia; *CHE non guastasse*; *CHE operino bene*; *CHE Ma-*
ratto non s'accorgesse; *ACCIO CHE riparassi*; *ACCIO CHE*
non cogliesse; *CHE questa cosa non si risapésse*.

197. The word *che* has, as we have seen in the etymology
and in the syntax of pronouns, various meanings. One of its
great uses is that of which we have just been speaking; namely,
the use of it before the verb in the subjunctive mode. But
che, as preceding the subjunctive, requires some further notice.
The subjunctive is used after *che*, when *che* comes after an
adjective in the *superlative degree*: as,

Questa signora è la più bella donna
che io conosca,

This lady is the *most beautiful wo-*
man that I know.

It would not do to say,

la più bella donna che io conosco.

But, if we were to omit the *che*, or, if the *superlative* were
omitted without omitting the *che*, the verb should be in the
indicative: as,

Io conosco la più bella donna,
La bella donna che io conosco,

I know the *most beautiful woman*.
The *beautiful woman that I know*.

In the first of these examples, the *che* does not relate to the
noun *donna*, nor does our *that* relate to the noun *woman*.
There is, here, something left to be understood in both lan-
guages. What is meant is: *questa signora è la più bella*
donna, PARAGONATA A QUALSIVOGLIA ALTRA DONNA, or,

QUALSIVOGLIA ALTRA BELLA DONNA, *che io conosca*; *this lady is the most beautiful woman*, COMPARED TO ANY OTHER WOMAN, OR, ANY OTHER BEAUTIFUL WOMAN, *that I know*. This, or something like it, is what is here intended; and, here, the relative *che*, that, and the verb *conosca*, know, have reference to the *qualsivoglia 'altra donna*, or *bella donna*, any other woman, or beautiful woman; and not to the *più bella donna*, most beautiful woman. The relative and the verb, the *che* and the *conosca*, may clearly be perceived to refer to something understood, though not expressed, besides the *più bella donna*: and, if we explain it in this way, there certainly is a reason for the verb's being put in the subjunctive, and not in the indicative, after the superlative degree and the *che* following it:

Questa signora è la più bella donna
che io conosca,

This lady is the most beautiful woman
that I may know.

That is to say, if we express, in full, what is meant,

paragonata a qualsivoglia altra donna,
or bella donna, che io conosca,

compared to any other woman, or
beautiful woman, that I may know.

In using the verb *to know*, here, it is not our intention to say, positively, that we *do know any other woman*, as compared with whom the particular one we are speaking of is beautiful in a superlative degree.

This, then, is what we have to observe, that, when the subjunctive is thus used after the adjective in the superlative degree and the *che* following it, the *che*, and the verb caused to be in the subjunctive, do not refer to the noun to which the adjective belongs, but to some other thing, which, by ellipsis, is left to be understood. If we look again at the other examples before given,

Io conosco la più bella donna,
La bella donna che io conosco;

in these we see the verb in the *Indicative* in both cases. In the first, the superlative is employed; but, then there is no *che* to express that the superlative is employed *relatively*. In the

second, there is no superlative, the adjective being in the positive degree, and the *che* used in this example relates to the noun *donna*, which, as before explained, it would not do, if the adjective were in the superlative degree. If we examine the following examples, we shall see, that the use of the subjunctive, which appears in all of them, perfectly agrees with what I have been saying.

Era il *più contento* e gioval *giòvane*
che *vivésse* a que' giorni.

G. Goz. N.

He was the most happy and jovial
youth that *lived* at those days.

Ed uno dei *più potenti* rimédj che *abbia*
un príncipe contro alle congiùre
è, non esser odiáto. MAC. P.

And one of the most powerful remedies
that a prince *has* against conspiracies
is, not to be hated.

Voi m' avéte rendúta la *più infelice*
donna che mai *vivésse*. SOA. N.

You have rendered me the most unhappy
woman that ever *lived*.

Questa è la *maggior* ricreázione ch'
io *abbia*. BEN. L.

This is the greatest recreation that I
have.

Ma questa mi pare la *più strana* cosa
che mai si *udísse*. MAC. C.

But this appears to me the most
strange thing that one ever *heard*.

—— Amor venále,
Amor servo dell' oro, è il *maggior*
Che *prodúca* la terra, &c. [mostro
TAS. A.

Venal Love, Love the slave of gold, is
the greatest monster that the earth
produces.

Però la *miglor* fortézza che *sia*, è non
ésser odiáto dal pópolo.

MAC. P.

Therefore, the best fortress that *is*, is
not to be hated by the people.

Zerbin facéa le *più mirábil* prove
Che mai *facésse* di sua età garzón.

ARI. O. F.

Zerbin did the most miraculous deeds
that a youth of his age ever *did*.

Io non sono il *più poverétto* che *sia*
al mondo. C. Goz. L.

I am not the most poor man that
there *is* in the world.

When the relative pronoun refers to a noun having a *negative* before it, the verb following must be in the subjunctive: as,

Non conosco verúna donna *che*
sia più bella di lei,

Non c' è úomo *che* *sia* più sávio
di lui,

I do not know any lady that *is*
more beautiful than she.

There is not a man that *is* more
wise than he.

But, observe, if there were no *negative* before the noun to which the relative pronoun refers, the verb coming after the relative would be in the indicative:

Conosco una donna *che* è più
bella di lei,
C'è un uomo *che* è più savio di
lui,

I know a lady who is more beau-
tiful than she
There is a man who is more wise
than he.

Here we see the subjunctive in the first examples, and the indicative in the latter, and the difference is occasioned solely by there being a negative in the one case, and no negative in the other. Our word *any*, we must observe, would always be either expressed or understood in cases where the subjunctive is thus used in Italian: I do not know *any* lady that is more beautiful than she; There is no man (that is, not *any* man) that is more wise than he. The person or thing, therefore, represented by the noun that comes after the *negative*, is spoken of in a manner less tending to *identify*, and in a sense less *restricted*, than when the noun is not preceded by the negative: I do not know *any* lady (that is, any lady, *be she whosoever she may*); I know *a* lady (that is, a lady, *whom I could point out*). Just the same with the other examples: There is *not* a man, &c., There is a man, &c. Here, then, we see something like a reason for the employment of the subjunctive in the one case, and the indicative in the other, when the Italians say,

I do *not* know any lady that *may be* more beautiful than she,
I know a lady who *is* more beautiful than she :

There is *not* a man that *may be* more wise than he,
There is a man who *is* more wise than he.

In the following examples, we see the negative requiring the subjunctive after it, the relative pronouns *che* and *quale* coming after the negative, just as is the case with the examples before given :

Non ci è cosa *che consumi* se stessa
quanto la liberalità. MAC. P.

And there is nothing that *consumes*
itself so much as liberality.

Oggimai non v'ha persona di senno
che presti più alcuna fede a terróri
siffatti. SOA. N.

Now-a-days there is no person of
sense that any longer *gives* faith to
such terrors.

Non ci ha uomo, il qual non *ami*
d'esser felice. SOA. N.

There is not a man who *loves* not to
be happy.

Niuno avéra, *che a lei strettamente*
congiunto *fosse* di sangue.
SOA. N.

She had no one that *was* closely re-
lated to her by blood.

It does not, however, require that there should be either an adjective in the superlative degree, or a negative, before the *che* or the relative *quale*, in order for the verb following to be in the subjunctive. For example:

Voglio sposáre una ragázza che è bella,	}	I wish to marry a girl who is handsome.
Voglio sposáre una ragázza che sia bella,		
Diámo il denáro ad una persóna che ne sa il valóre,	}	Let us give the money to a person who knows the value of it.
Diámo il denáro ad una persóna che ne sáppia il valóre,		
Cerco un maéstro che inségna l' Italiáno,	}	I seek a master who teaches Italian.
Cerco un maéstro che inségni l' Italiáno,		
Debbiámo onoráre l' uómo il quale è virtuóso,	}	We ought to honour the man who is virtuous.
Debbiámo onoráre l' uómo il quale sia virtuóso,		

Here, where the verb is in the indicative, we are supposed to be speaking of a particular girl, that we know *is* handsome, of a particular person that we know *does* know the value, of a particular master that we know *does* teach, of a particular man that we know *is* virtuous: here positive *assertion* or *affirmation*, of the facts of the *being* handsome, the *knowing* the value, the *teaching*, and the *being* virtuous, is intended to be made. But in using the subjunctive, no *particular individuals* are alluded to, at all: what is meant here, with the *subjunctive*, is, *some* girl who is handsome, *some* person who knows the value, *some* master who teaches, *any* man who is virtuous; without intending it to be understood, that we are alluding to individuals that we are acquainted with, and that we have it in our power to *point out* or *particularize*. Therefore, the Italians, when they do not speak of the person or thing, to which the relative relates as being such as could be pointed out or particularized, put the verb in the subjunctive, and make the distinction thus:

I wish to marry a girl who *is* handsome:

I wish to marry a girl who *may be* handsome.

Let us give the money to a person who *knows* the value of it ;
 Let us give the money to a person who *may know* the value of it.
 I seek a master who *teaches* Italian :
 I seek a master who *may teach* Italian.
 We ought to honour the man who *is* virtuous :
 We ought to honour the man who *may be* virtuous.

In strict accordance with the principle here laid down are the following examples :

Gli uómini háuno 'meno rispétto ad offènderè uno che si <i>fáccia</i> amáre, che uno che si <i>fáccia</i> temére. MAC. P.	Men have less hesitation to offend one who <i>makes</i> himself loved, than one who <i>makes</i> himself feared.
Ad un príncipe che <i>vogliá</i> fare gran cose, è necessário imparáre a ingan- náre. MAC. P.	To a prince who <i>wishes</i> to do great things, it is necessary to learn to deceive.
Un potente, che con le arme sue ti <i>venga</i> ad ajutáre e difèndere, &c. MAC. D.	A powerful man, who <i>comes</i> with his arms to assist and defend thee.
Avéndo ad eléggere un príncipe, non andávano diétro al più gagliárdo, ma a quello che <i>fósse</i> più prudénte e più giústo. MAC. D.	Having to choose a prince, they did not go after the most brave, but that one who <i>was</i> more prudent and more just.
Un príncipe adúnque che <i>abbia</i> una città forte, e non si <i>fáccia</i> odiáre, non può, &c. MAC. P.	A prince, therefore, who <i>has</i> a power- ful city, and <i>does not make</i> himself hated, cannot . . .
Un príncipe, il quále non sia sávio per se stesso, non può esser con- sigliáto bene. MAC. P.	A prince who <i>is</i> not wise of himself, cannot be well advised.
E i soldáti amávano il príncipe d'áni- mo militáre, e che <i>fósse</i> insolénte, crudéle, e rapáce. MAC. P.	And the soldiers liked the prince of military disposition, and who <i>was</i> bold, cruel, and rapacious.

The verbs *fáre*, *volére*, *veníre*, and *éssere*, are, as we see, all here put in the subjunctive ; and this is because MACCHIAVELLI was not alluding to some *one*, some *prince*, some *powerful man*, in *particular*, but, to some or any *one*, some or any *prince*, some or any *powerful man*, that *might happen to be* in the cases the writer was supposing.

198. There are a few more instances in which the subjunctive is used that I think it proper to notice. The pronoun *quale*, when used in the sense of our *what*, very frequently governs the subjunctive. When used *interrogatively*, it may

govern either the indicative or the subjunctive, according to circumstances.

*Qual padre mai altrettánto si vide
fare per suo figlio?*

SOA. N.

*What father did one ever see do so
much for his son?*

Here it requires the indicative. But if the use of *quale*, as an interrogative, be attributed to another person than the one who is speaking, or, if the question do not turn entirely on the word *quale* itself, as it does in the above example, but on some other word in the sentence, then the subjunctive must be used ; as :

*Ella chlése gli qual cagione colà il
guidasse.*

SOA. N.

*She asked him what cause brought
him thither.*

*Chi dir potràbbe qual fosse la desola-
zione e il rammárico della mísera
gióvane?*

SOA. N.

*Who can say what was the ruin and
the grief of the wretched young
woman?*

Here, the question, in the first example, is attributed to another person than the writer himself, that is, to *ella*, she ; and, in the second example, the question falls on the interrogative pronoun *chi*, and not on *quale*. If *quale* be used in speaking of something as to which our knowledge may be supposed to be quite *certain*, then the verb coming after should be in the indicative ; but, if the certainty of knowledge be not clearly understood, and if the thing we are speaking of be in any degree *questionable*, then we must use the subjunctive ; as :

*Con qual orgóglio il crudéle, e con
qual barbarie m' ha discacciáto!*

SOA. N.

*With what haughtiness, and with what
barbarity, the cruel one has driven
me away!*

*Incominciò a pensár qual mezzo tro-
vár potésse a procacciársi nuóvo
danáro.*

SOA. N.

*He began to consider what means he
could find to procure himself fresh
money.*

Here the *haughtiness* and the *barbarity*, in the first example, are spoken of as being certainly known by the person who speaks ; and, therefore, the verb is in the indicative : while, in the second example, there is the *he began to consider*, and, as this expression infers *uncertainty* as to the *means*, the verb is, consequently, in the subjunctive. We must observe, however, that it is not always easy to give a *reason* for the use of

the subjunctive, in place of the indicative, after *quale*. For example:

*Qual frutto ci sia, venuto dalle lunghe
nostre dissénzione, voi il vedéte.*
SoA. N.

You see *what* benefit is derived to us
from our long dissensions.

Niuno sa meglio di vostra maestà
qual sia la natura di moviménti ci-
vili.
BEN. L.

No one knows better than your ma-
jesty *what* is the nature of civil
commotions.

Here the subjunctive is employed; and yet there appears to be no *uncertainty*, either expressed or understood, as to *what* the *benefit* and the *nature* may be. *Quale* may require the subjunctive also, when used in the sense of *which*; as:

Voglio sapére *quale sia* la vostra
casa,

I wish to know *which* is your
house.

Here there is doubt or uncertainty to be understood. But, if certainty of knowledge be expressed, or, if *quale* be used interrogatively, the verb should be in the indicative; as:

Io so *quale è* la vostra casa,
Quale è la vostra casa?

I know *which* is your house.
Which is your house?

199. The word *quanto*, how, how much, when used as an adverb, meaning *to what a degree*, almost always governs the subjunctive; as:

Chi non sa *quanto appartenga* alla
dignità vostra il ricuperarlo: *quan-
to sia* pietoso il liberare que' po-
poli?
GIV. S.

Who does not know *how much* the re-
gaining of it (the kingdom) *becomes*
your dignity: *how* praiseworthy is
the liberating of those people?

La rea coscienza ben lo convincéva
quanto egli arésse meritato la morte.
SoA. N.

His wicked conscience convinced him
well *how much* he had deserved
death.

Niuno sa meglio di vostra maestà
quanto sian perniziosi. BEN. L.

No one knows better than your ma-
jesty *how* pernicious they are.

Giudicherà facilmente *quanto* io mi
sia rallegrato. BEN. L.

You will easily judge *how much* I
have rejoiced.

200. When the demonstrative pronoun *quello* is used with a relative pronoun coming after it, the verb must sometimes be in the subjunctive. If we intend distinctly to point out some certain individual person or thing, then the indicative is used; as:

Io non conosco *quel* uómo di cui
m' *avéte* parláto,

Io ho intéso *quel* che egli disse,

I do not know *that* man of whom
you *have* spoken to me.

I have heard *what* he said.

But, if we use the demonstrative, not intending, at the same time, that the relative should have reference to any particular individual, then we must use the subjunctive ; as :

Chi è *quello*, che non *sáppia* quanto
sia inferióre d' autorità il re di
Nápoli? GUI. S.

Dando loro licénza di fare *quello* che
più *fósse* a grado a ciascúno.

Boc. D.

Who is *he* who *knows* not how much
the king of Naples is inferior in
authority?

Giving them leave to do *what was*
most agreeable to each.

201. The pronoun *chi*, which, as I have shown in *Paragraph* 255, is sometimes an indeterminate pronoun, does, sometimes, govern the subjunctive. It is frequently used in the sense of *colui che*, he who, or that person who, comprising in itself the sense of both *colui* and *che* ; and, in that case, it governs the indicative ; as :

Chi va fuor del suo paése a vedér il
mondo, &c. BEN. L.

——— *chi* bene *impéra*

Si rende venerábile ai soggétti.

TAS. G. L.

Chi *schifa* quello che ciascúno altro
appetisce, mostra &c. D. CAS. G.

He who goes out of his country to see
the world.

He who governs well renders himself
venerable to his subjects.

He who despises that which every
other one desires, shows . . .

But, if *chi* be employed, as it frequently is, in the sense of *any one who*, or *whosoever*, then it governs the subjunctive ; as :

Se donávan gli antichi una corona
A *chi* *salvásse* a un cittadin la vita, &c.
ARI. O. F.

Nè sarà in Italia *chi* vi si *opponga*.
GUI. S.

If the ancients gave a crown to *whom-*
soever saved the life of a citizen.

Nor will there be *any one* in Italy *who*
will *oppose* himself to it.

202. Our pronouns *whoever* or *whosoever*, *whatever* or *whatsoever*, *whichever* or *whichsoever*, and the adverb *however*, have, generally, the verb that follows them in the subjunctive ; and the Italian words which correspond to them do, also, require the subjunctive : as,

Chiúnque *sia* il vostro amico,

Whoever your friend *may be*.

Fardò qualunque cosa mi coman-
diáte,

Qualche *fosse* la cagione della
sua partita,

Che che l' *abbia* detto,

Per quanto noi *flossimo* ricchi,

Comunque voi l' *abbiate* fatto,

I will do whatever you *may* com-
mand me.

Whatever *might* be the cause of
his departure.

Whoever *may* have said it.

However rich we *might* be.

However you *may* have done it.

203. There is a sort of exclamations, expressive of strong desire or wish; such as, *Oh, that I were as happy as he! Would to heaven that he were alive!* and such-like. The Italians, in using such exclamations as these, always employ the subjunctive; but they do not make use of the *interjection*, in this case, so frequently as we do; generally, the interjection is not used; and, in many cases, the *che* is omitted, though, in the same case, we should use our *that*. Examples:

Così morto *foss'* io com'è ben vero!

GUA. P. F.

Oh, that I *were* as dead as it is really true!

Con lei *foss'* io da che si parte il sole!

P'ET. C.

Oh, that I *were* with her from the time that the sun departs!

Dio *voglio* che sia quello che io credo!

MAC. C.

Would to God that it *may be* what I believe!

——— qui *f fosser* teco insieme

Tutt' i tuoi, ch'io ne spegnesse il seme!

ARI. O. F.

Oh, that all thy kin *were* here together with thee, that I might extinguish the race!

204. Having given something like an explanation of the difference between the two languages, inasmuch as relates to the Indicative and Subjunctive modes compared with one another, I shall now proceed to the *Conditional mode*. I have thought it necessary, as I before observed, to consider this as a separate mode, and not as a part of the subjunctive. As to the name "*conditional*," it does not signify how far it be or be not descriptive of the *nature* of this mode. It was necessary to employ some name to distinguish it; and I have given it that name by which it generally goes with grammarians. In considering this mode, we must again speak of the subjunctive, and, indeed, of the indicative also. Let it be observed, that, when the mode called the *conditional* is used, there must always be understood the sense of one or the other of our words *should*

and *would*. The *subjunctive* mode expresses the sense of our words *may* and *might*; but, it also expresses the sense of our *should*, as well as the conditional mode; and then the *subjunctive*, in Italian, expresses, also, the sense of the word *were*, which we, in English, constantly use in our *subjunctive*. In speaking of the *subjunctive* mode hitherto, I have avoided the giving of examples wherein our words *should* and *were* are used as signs of the *subjunctive*. We shall now see how the meaning of these *signs* of ours is to be expressed in Italian. But, first of all, I must speak of the conjunction *SE, if*. This little word is of great importance: in using it, we must sometimes put the verb in the indicative, and sometimes in the *subjunctive*.

205. When we use our word *if*, and we mean to state a fact, or to leave it to be understood, *positively*, and without any sort of *condition* or *dependence*, then we always put the verb in the indicative; and so do the Italians. For example:

If he was rich, he was not happy,

Se egli era ricco, non era felice.

If I had books, they were not mine,

Se io avéva libri, non érano miei.

Here I mean it to be understood, *positively*, that he *was* rich, that I *did have* books: the *if* here means, *taking it for granted* that he *was* rich, *taking it for granted* that I *had* books; or, *admitting* that he *was* rich, &c. MACCHIAVELLI, in describing the appeal made by the people of Lucca to the Duke, says that they added tears to their words,

Acciocchè, se Póbblico non lo muo-
véva, lo muovésse la compassiòne.

S.

In order that *if* his duty moved
him not, compassion might move
him.

It is meant to be understood, here, *for certain*, and as an *admitted fact*, that the Duke's duty *did not* move him. Again:

Perchè, se Roma non sortì la prima
fortuna, sortì la seconda; perchè,
i primi ordini se furono diffettivi,
nondiménò non diviarono, &c.

MAC. D.

Because, *if* Rome obtained not the
highest fortune, she obtained the
next to it; because, *if* the higher
order were faulty, they deviated
not . . .

E se i tumulti furono cagione della
creaziòne de' Tribùni, meritano
somma laude.

MAC. D.

And *if* the tumults were the cause
of the creation of the Tribunes,
they merit the highest praise.

Here the verbs express facts, which are understood as *admitted*: it is *taken for granted* that Rome *did not obtain* the highest fortune, that the higher orders *were faulty*, that the tumults *were the cause* of what is stated. And we see that the two languages are here precisely alike, both requiring the indicative.

206. But, if we use the *if* in the following manner: *if* he *should be* rich, *if* he *were to be* rich, or *if* he *were* rich, he *would not be* happy; *if* I *should have* books, *if* I *were to have* books, or *if* I *had* books, I *would give* them to you: in such cases the *if*, in the Italian, always requires the subjunctive.

Se egli <i>fosse</i> ricco, non <i>sarebbe</i> felice,	{ If he <i>should be</i> rich, he <i>would not be</i> happy. If he <i>were to be</i> rich, he <i>would not be</i> happy. If he <i>were</i> rich, he <i>would not be</i> happy.
Se io <i>avessi</i> libri, li <i>daréi</i> a voi,	{ If I <i>should have</i> books, I <i>would give</i> them to you. If I <i>were to have</i> books, I <i>would give</i> them to you. If I <i>had</i> books, I <i>would give</i> them to you.

Here the *being rich*, and the *having books*, are not at all either stated, or left to be understood, as *certain*: they are not facts *admitted*, but only *supposed*. In the same way we see the subjunctive, with the *se*, in these examples:

Se loro si <i>ritirassero</i> , come <i>avremmo</i> a seguirli? MAC. P.	{ If they <i>were to withdraw</i> themselves, how <i>should</i> we have to <i>follow</i> them?
Se i nemici <i>fossero</i> in su quel colle, e noi ci <i>trovassimo</i> qui col nostro esercito, chi di noi <i>avrebbe</i> vantaggio? MAC. P.	{ If our enemies <i>were</i> on that hill, and we <i>were to find</i> ourselves here with our army, which of us <i>would have</i> the advantage?
Ma se tu <i>sapessi</i> ogni cosa, tu non te ne <i>maraviglieresti</i> . MAC. C.	{ But if thou <i>wert to know</i> every thing, thou <i>wouldest not be</i> astonished at it.
Se questo luogo <i>avésse</i> fontane, <i>sarebbe</i> forse il più delizioso di Frància. BEN. L.	{ If this place <i>had</i> fountains, it <i>would be</i> perhaps the most delightful one in France.
Se io <i>avessi</i> così bella cotta come ella, <i>sarei</i> altresì sguardata come ella. NOV. ANT.	{ If I <i>had</i> as fine a gown as she, I <i>should be</i> as much stared at as she.

E se gli uómini fóssero tutti buóni,
questo precétto non sarébbe buóno.

MAC. P.

And if men were all good, this precept
would not be good.

Che varrébbe al Leóne
La sua ferocità, se non l'usásse?

GUA. P. F.

What would his fierceness avail the
lion, if he were not to use it?

Se io avéssi questi denári, io gli ti
presteréi incontanónte.

Boc. D.

If I had these monies, I would lend
them to thee immediately.

In these examples, we see *ritirássero, fóssero, trovássimo, sapéssi, avésse, avéssi, fóssero, usásse, avéssi*: all these are in the subjunctive, coming after *se*, and depending on the other verbs *avrémmo, avrébbe, maravigliarésti, sarébbe, saréi, sarébbe, varébbe, presteréi*. All the latter verbs, *avrémmo, avrébbe, &c.* are in the *Conditional*. And here we see the reason for giving this mode the name of *Conditional*; because, the *if*, in such cases, means very nearly the same as *upon condition that, or in case, or supposing that*:

A condizíone che, nel caso che, or
posto che egli fosse ricco, non
sarébbe felice,

Upon condition that, in case, or sup-
posing that he were rich, he would
not be happy.

A condizíone che, nel caso che, or
posto che io avéssi libri, li daréi a
voi,

Upon condition that, in case, or sup-
posing that I were to have books,
I would give them to you.

A condizíone che, nel caso che, or
posto che gli uómini fóssero tutti
buóni, questo precetto non sarébbe
buóno,

Upon condition that, in case, or sup-
posing that all men were good,
this precept would not be good.

So, with the other examples just given: *in case, or supposing that, they were to withdraw themselves; in case, or supposing that, our enemies were on that hill; in case, or supposing that, thou wert to know; in case, or supposing that, this place had fountains; in case, or supposing that, I had as fine a gown; in case, or supposing that, he were not to use it; in case, or supposing that, I had these monies.*

207. ZOTTI, in his edition of VENERONI's Grammar, gives the following rule. "Observe," he says, "that though the phrase may include the *Conditional*, if we be speaking of a time past, we must in Italian, use the imperfect of the indicative (that is to say, the past imperfect time of the indicative) after the condition *if*. Examples: *L'AVRÉI*

“*fatto SE tu mel CHIEDÉVI: Ieri SE STAVO bene, SARÉI andato fuóri.*” That is, to translate these examples literally: I *should have done* it, if thou *askedst* me; yesterday, if I *was* well, I *should have gone* out. And then ZOTTI gives us this example from MAFFÉI: *E tale ancor VIVRÉI, SE tu non ÉRI*, and thus I *should yet live*, if thou *wast* not. Here are the phrases, *SE tu mel CHIEDÉVI, SE STAVO, SE tu non ÉRI*, with the verbs in the indicative: instead of, *SE tu mel AVÉSSI CHIÉSTO, SE FOSSI STATO, SE tu non FOSSI*, the verbs in the subjunctive. In accordance with these examples of ZOTTI are the following:

E se giungéva il ferro		And if the dagger had reached where
La 've la mano il destinò, Nicandro		the hand aimed it, Nicandro would
Oggi vivo non fora. GUA. P. F.		not be alive to-day.
Se egli s'affrontáva vigorosaménte,		If he had put himself forward vigor-
avrébbe rotta quella parte della		ously, he would have routed that
cavallería. DAV. S.		part of the cavalry.

Here we see the Conditionals, *would be, would have routed*; yet the verbs following the *se* are in the indicative, according to the rule of ZOTTI: *SE GIUNGÉVA il ferro, SE egli s'AFFRONTÁVA*; which, literally translated, are, if the dagger *reached*, if he *put himself forward*. Now, all this, we must observe, is, in principle, bad grammar. True it is, as we see by the quotation made by ZOTTI, and by these examples that I have just given, that the verb thus coming after *se* is sometimes employed in the indicative. But this is only a *liberty* which is taken in practice; and ZOTTI's rule, which tells us we are here to use the indicative, is not only not correct, but the examples he gives to illustrate his rule are, strictly speaking, nothing more than instances of violation of principle. In all such cases the *Subjunctive* should be used, and not the *Indicative*, to be strictly correct. ZOTTI would have been right in telling us that, to a certain extent, practice countenances the using of the indicative here, instead of the subjunctive. But his *absolute rule* is worse than good for nothing: he makes that the *rule* which he should have made the *exception*: what he lays down as the rule, is not what is *required in grammar*, but only what is *tolerated in practice*. In the above examples,

therefore, it should have been: SE FOSSE GIUNTO *il ferro*, SE *egli si* FOSSE AFFRONTATO. PERETTI gives us this example: SE FOSTE VENUTO *meco*, AVRÉSTE VEDUTO *il re*; *if you had come with me*, you would have seen the king. According to ZOTTI, this should have been, SE VENIVÁTE *meco*, AVRESTE VEDUTO *il re*, *if you came with me*, you would have seen the king; for, the coming is decidedly spoken of here as belonging to a *time past*. ZOTTI's quotation, we may observe, does not accord with his rule about *time*: *È tale ancor* VIVRÉI, SE *tu non* ÉRI, and thus I *should yet live if thou wast not*. It ought not to be *éri* in Italian, any more than it ought to be *wast* in English. What is meant is, "and thus, I *should yet live if thou wert not*," that is, "*if it were not for thy being*:" and here the *being* is not meant to be spoken of as in any particular time, at all.

Se così non fosse, io non vi *patrèi*
prestare un grosso. Boc. D.

If it were not thus, I should not be
able to lend you a farthing.

———— il cammino,
Che libero *saria* se non fosse ella.

The road, which *would be free if she*
were not.

ARI. O. F.

That is to say, if it *were not to be* thus, or, in case it *were* not thus; if she *were not to be*, or, if it *were not for her being*. MACHIAVELLI, speaking of ambition and avarice, says,

———— se non *fósser* quelle,
Sarèbbe assai felice il nostro stato.

If those *were not*, our condition *would*
be happy enough.

R.

That is, if those *were not to be*, or, if it *were not for their being*. In these three examples the verbs *fósse*, *fósse*, *fósser*, have clearly no reference to any particular time. The same may be said of the *éri* in the example given by ZOTTI; there, instead of *éri*, it should have been *fóssi*, according to the three examples I have just given, in which the subjunctive is rightly used. But, let us take an example or two, in which we can discover that the verb distinctly refers to something in a *time past*.

Se voi m' *avéssi parláto* a Parigi io
saprèi che consilgiarvi. MAC. C.

If you *had spoken* to me at Paris I
should know what to advise you.

Moise e Rómulo non *avrebbero potuto* fare osservare lungamente le loro costituzioni, se *fóssero stati disarmati*.
MAC. P.

Moses and Romulus *would not have been able* to cause their constitutions to be observed, if they *had been* disarmed.

Sarebbe riuscita l'imprésa molto lunga e molto travagliosa, se la negligenza de' difensori non l'*avésse resa* molto facile &c.
DAV. S.

The undertaking *would have become* very long and tedious, if the negligence of the defenders *had not rendered* it very easy.

Se i Fiorentini *avéssino notato* questo testo, non *avrebbero avuto* con i Francesi, nè tanti danni, nè tante noje.
MAC. D.

If the Florentines *had observed* this text, they *would not have had* with the French either so many losses or so many troubles.

O quanto mi *sarèste* più caro, se *dato* non mi ti *avésse* il padrone! Ma se a me *dato* non l'*avésse* il padrone, non mi *sarèbbe* sì caro.
GOL. C.

O how much more dear thou *wouldest be* to me if my master *had not given* thee to me! But if my master *had not given* it to me, it *would not be* so dear to me.

In these five examples the *speaking, being, becoming, observing, and giving*, are evidently spoken of with reference to a *past time*; nevertheless, the verbs expressing these circumstances are all in the *subjunctive*, contrary to the rule given by ZOTTI. The using of the subjunctive, and not of the indicative, here, is what *strict grammar* requires. If we meet with the use of the indicative in instances similar to the examples that ZOTTI gives in support of his rule, we must consider such use merely as a *licence*, which, to whatever extent it may be allowed in practice, is not consistent with principle. Not only is the indicative used, according to this license, in place of the *subjunctive*, but we sometimes see it used instead of the *conditional*. For example:

Il traditore *era perduto*, se i cavaliéri *riusciti* non *fóssero* a salvarlo.
SOA. N.

The traitor *would have been lost*, if the gentlemen *had not succeeded* in saving him.

Scésér due altri, e ne *scendéa* un drappello
[péllo]
Se i primi scesi l'*avésser concesso*.
ARI O. F.

Two others descended, and a band of them *would have descended* if the two first descended *had allowed* it.

S'*avésse dato* all' ópra gentile
Con la figura voce ed intellétto,
Di sospír molti mi *sgombráva* il petto.
PET. S.

If he *had given* to the beautiful work voice as well as figure, and intellect, he *would have freed* my breast of many sighs.

Here we see, *era perduto*, was lost, *scendéa*, descended, *sgombráva*, freed; instead of, *sarèbbe stato perduto*, would have

been lost, *sarébbero scési*, would have descended, *avrébbe sgombráto*, would have freed. Yet here, again, in opposition to the rule of ZOTTI before mentioned, we see the subjunctive used after *se* in the verbs *riuscíre*, *concédere*, and *dáre*.

Sometimes the indicative is employed, at one and the same place, for both subjunctive and conditional :

Muto restáva, mi cred'io, *se* quella
Non gli rendéa la voce e la favélla.

ARI. O. F.

He would have remained dumb, I
believe, *if* she had not restored to
him his voice and language.

S'era piu tardo, o poco più lontano,
Non guingéa a tempo, e con facéva
[effétto.

ARI. O. F.

If he had been later, or a little farther
off, he would not have arrived in
time, and would not have produced
effect.

Non potéva Teséo dimostráre la sua
virtù, *se* non trováva gli Ateníesi
dispersi.

MAC. P.

Thesens would not have been able to
show his virtue, *if* he had not found
the Athenians dispersed.

Here we see, *rendea*, restored, *era*, was, *trováva*, found; these indicatives are used instead of the subjunctives *avésse rendúto*, had rendered, *fosse státo*, had been, *avésse trováto*, had found: then we see, *restáva*, remained, *giungea*, arrived, *facéva*, produced, *poteva*, was able; these indicatives are used instead of the conditionals *sarébbe restáto*, would have remained, *sarébbe giunto*, would have arrived, *avrébbe fatto*, would have produced, *avrébbe potúto*, would have been able.

208. Having explained the different manners of using the verb with the conjunction *se*, I must now take some particular notice of our *signs* of the modes, *would*, *should*, *were*, *might*, and *may*. There is, sometimes, but a small shade of difference, as to meaning, between the use of one of these signs and the use of another; and, in some cases, we may use either the one or the other of two of them to convey a single idea. It is difficult to make any thing like *rules* to show people how the various senses of these signs are to be conveyed in using the Italian verbs, which have no such signs belonging to them. I will, however, by the means of a few examples, endeavour to make this matter tolerably well understood. We must, first of all, take notice that, though, very frequently, there is something of the nature of a *condition*, expressed by the words *se*, *if*, a *condizióne che*, upon condition that, *nel caso che*, in case, *posto*

che supposing, or some such conjunction, in those cases wherein the mode called *conditional* is employed; yet, this mode may be used without there being any sort of condition either expressed or understood. We have already seen examples sufficient of the condition expressed, and, therefore, I need give no more such as respects this mode, any further than to show when we are to employ *should*, and when *would*, as signs of the conditional.

Se io avéssi libri, li daréi a voi,	{	If I had books, I <i>would</i> give them to you;
		or,
	{	If I had books, I <i>should</i> give them to you.

Then, again :

Se egli fosse ricco, non *sar*(bbe felice, | If he were rich, he *would* not be happy.

Here we have the conditions expressed : *SE io avéssi*, *SE egli fosse*. And here we see, that, when our *should* and *would* may be either of them employed in one and the same instance, as expressing an *inclination* or *disposition* of the mind, on some condition, the conditional mode, in Italian, expresses the sense of both *should* and *would*; and, also, that when our *would* is used, as expressing *probability* or *likelihood*, on some condition, then, also, the Italian conditional is used. Again, if we use our *should*, intending to affirm the *probability* merely, and not the *inclination*; then the conditional is used : as,

Se io fossi ricco, non *sar*éi felice, | If I were rich, I *should* not be happy.

But the conditional has, besides that use of it which its name describes, another use. This mode expresses a sort of *future time as to a past time*. For example :

Jeri io mandái a dirgli che io v' <i>andr</i> éi stamattina,	|	Yesterday I sent to tell him that I <i>should</i> (or <i>would</i>) come this morning.
Ci disse staséra che <i>ver</i> ébbe dománi,	|	He told us this evening that he <i>should</i> (or <i>would</i>) come to-morrow.

That is: that it *was my intention*, at the time I sent to tell

him, to go there *at a time future* (namely, *this morning*); that it *was his intention*, at the time he told us, to come *at a time future* (namely, *to-morrow*). We express this intentional idea by either of our signs *should* and *would*, as in the examples just given; and, in such cases as this, the Italian conditional expresses the sense of the *should* or *would*.

209. So much for the *conditional*, and the meaning of our words *should* and *would* as expressed by that mode. The word *should* may, as I have before said, be expressed by the *subjunctive*; and it is generally expressed in that mode in cases where it is used by us in the sense of *might*, or in such cases as those in which we may use the word *were* in its place. As:

Gli facévano prima giuráre che non
ridirébbero cosa che vedéssino o
sentéssino.

MAC. D.

They made them first swear that they
would not repeat any thing that they
should see or *should hear* (or *might*
see or *might hear*).

Vóllero stabilíre alcúne leggi, le quali
fóssero perpétue in ciascùn tempo.

DAY. S.

They desired to establish some laws,
which *should be* (or *might be*) per-
petual and immutable at all times.

Se loro si ritirássero, come avrémmo
a fare?

MAC. P.

If they *should* (or *were* to) *withdraw*
themselves, how *should* we have to
act?

Diéde órdine che il réo fósse imman-
tinénte arrestáto.

SOA. N.

He gave orders that the criminal
should (or *might*) *be* immediately
arrested.

But it is, after all, as I before said, extremely difficult to give *rules* about this matter. In the conjugations of verbs, I have put *should* only as the sign expressed by the conditional mode, because there was not room to put *would* also, yet the conditional does, as we have seen, express both our *should* and *would*. Then, I have, in the conjugations, put *might* only as the sign of the subjunctive mode in the past time; though the subjunctive, in Italian, may, as we have just seen, express our signs *should* and *were*, as well as our *might*. As a sign of the subjunctive mode, in the present time, I have put the word *may* throughout the conjugations; yet, the present time of the subjunctive is not merely capable of representing the sense of this sign. For example:

Io prego Dio che vi <i>día</i> lunga e buona vita. SAC. N.	I pray God <i>to give</i> you a long and good life.
Cománda che la sua nióglie innocénte <i>sia</i> uccisa. Boc. D.	He commands that his innocent wife <i>may be</i> killed.
Vóglío che ella mi <i>mandi</i> una cioe- chétta della barba di Nicostráto. Boc. D.	I wish that she <i>may send</i> me (<i>would send</i> me, should <i>send</i> me, or, I wish her <i>to send</i> me) a little tuft of the beard of Nicostrato.
E non é ragionévole che chi è armáto <i>obbedisca</i> volentieri a chi è disar- máto. MAC. P.	And it is not reasonable that he who is armed <i>should</i> voluntarily <i>obey</i> him who is unarmed.
Come se il richiédere che altri <i>ubbi- disca</i> il tuo consiglio non è mag- gióre arrogánza, &c. D. CAS.	As if the requiring that another <i>should follow</i> thy advice is not greater ar- rogance . . .

Here the Italian verbs are all in the present time of the subjunctive mode; but they do not merely express the sense of our verb, as used with the sign *may*: we see *día* representing our infinitive mode *to give*; *sia* representing our *may be*; *mandi* representing all the different turns of *may send*, *would send*, *should send*, and *to send*; and, lastly, *obbedisca* and *ubbidisca*, representing our *should obey*, *should follow*. These examples may be of some use to the learner; but nothing, without a good deal of practice, can teach this matter thoroughly. There are still some other words that we make use of as *signs* of the different modes; but the *may*, *might*, *should*, *would*, and *were*, are those which peculiarly belong to the *subjunctive* and *conditional* modes, and I have, therefore, spoken of them in this place. Of the other words that are made use of as *signs*, I shall presently have to say something; but, first, there is one mode remaining for our consideration; namely, the IMPERATIVE.

210. Very little need be said respecting this mode. To define the *nature* of it would hardly be necessary. It is called *imperative*, because there is, in the using of this mode, always something of a *command* expressed. One main difference between the two languages here is, that which is occasioned by the use of our word *let*.

<i>ama,</i>	love, or, love thou.
<i>ami,</i>	<i>let</i> him, or her, love.
<i>amiámo,</i>	<i>let</i> us love, or, love we.
<i>amáte,</i>	love, or, love you.
<i>ámíno,</i>	<i>let</i> them love.

Here we see that the Italians may express the sense of our word *let*, in this case, without using any other word in addition to the verb itself; and, also, that they are not obliged to use the *pronouns*, in this mode, any more than in any other mode of the verb. They may, however, if they choose, use the pronoun, and say,

<i>ama tu,</i>	love thou.
<i>ami egli, or, ella,</i>	love he, or, she.
<i>amiamo noi,</i>	love we.
<i>amate voi,</i>	love you.
<i>amino egli, or elleno,</i>	love they.

In English, it is not customary to use the imperative in the third persons singular and plural, without, at the same time, employing the *let* as a sign of the mode: thus, while the Italians may say, *ami egli, or ella, amino egli, or elleno*, that is, *love he, or she, love they*; we should prefer saying *let him, or her love, let them love*. For example:

Deh, ogni discórdia sia oggimái termi- nata fra noi. SoA. N.	Come, <i>let</i> every strife between us <i>be</i> now ended.
Beva il sidro d'Inghiltérra Chi vuol gir presto sottérta. RED. B. T.	<i>Let</i> him who wishes to be quickly under ground <i>drink</i> English cider.
Cédano tutti gli altri paésti alla Fráncia. BEN. L.	<i>Let</i> all other countries <i>cede</i> to France.

That is, literally translated: come, *be* every strife between us ended; *drink* English cider he who wishes, &c.; *cede* all other countries to France. It is, however, very often a matter of option with us, to use the sign *let* or to omit it. All I have to point out here is, that such sign is not at all used by the Italians. But, we must observe, that though they can express their imperative without the use of any thing like our sign *let*; yet, if we were to use our word *let*, which, as a verb of itself, signifies the same as *to permit*, or *to allow*; if we were to use this word in the way of *asking permission*, or *desiring some to be allowed*, in such cases, the Italians would use their verb *lasciare*, which means *to leave, to allow, or to let*. As:

<i>Lasciatemi parláre,</i>	<i>Let, or allow, me to speak.</i>
<i>Lasciatelo veníre,</i>	<i>Let, or allow, him to come.</i>

There remains one thing more to be noticed as respects the imperative mode; and that is, the use of the *infinitive* in the sense of the *imperative*. When the Italians speak imperatively in the negative, that is, to *forbid* the doing or being of a thing, they then use the infinitive mode with the negative *non* before it; as:

Lásciami; non mi toccáre.	Boc. D.	|	Leave me, touch me not.
Non dubitár della féde mia.	MAC. C.	|	Doubt not of my fidelity.
Se tu non vuóí che io guásti le cose tue, non guastár le mie.	SAC. N.	|	If thou dost not wish that I should mar thy affairs, mar not mine.
Non mi far adiráre.	GOL. C.	|	Do not make me get in a passion.
Non mi toccare, ribaldo.	MAC. C.	|	Touch me not, rogue.
Ciò non temér.	ALF. T.	|	Fear not that.

The infinitive is to be used thus only when the person addressed is of the *singular number*, there being expressed or left to be understood the pronoun *tu*, thou: *non AMARE*, or, *non AMARE TU*, love not, or, love not thou. If there be expressed or understood the plural *voi*, you, we must not use the infinitive, but the imperative: *non AMÁTE*, or, *non AMATE VOI*, love not, or, love not you. SIGNOR BIAGIOLI says, that, when the infinitive is thus used instead of the imperative, there is an *ellipsis*. He says that such phrases as *non amáre*, *non parláre*, &c., mean, *tu non dei amáre*, thou shouldst not love, *tu non dei parláre*, thou shouldst not speak. So, in the examples given above, the *lásciami*, *non mi TOCCARE*, *non DUBITAR della fede mia*, &c., these would mean, *lásciami*, *non DÉI TOCCARMI*, *non DÉI DUBITAR della fede mia*; and so on with the rest.

211. We have now gone through all the five modes, the *infinitive*, the *indicative*, the *subjunctive*, the *conditional*, and the *imperative*. I have already spoken of some of the words called *signs* of the modes; namely, *may*, *might*, *should*, *would*, *were*, and *let*. But there remain yet some other words, that are also called *signs*, to be considered; besides some manners of using the verbs, which are peculiar to the Italian language, and the notice of which will come, properly, under the head of *mode*. The word *let*, as one of the signs, needs no further notice. But the *may*, *might*, *should*, *would*, and *were*, will

still require something more to be said about them; and then there is, in addition to these, a manner we have of using the verbs *to do* and *to be*; and, also, the signs *shall*, *will*, *can*, *could*, *ought*, and *must*.

212. The verbs *to do* and *to be* are, we know, constantly employed in our language along with other verbs. The Italians have no such use of these verbs. For example :

I <i>spe</i> ak, I <i>do</i> <i>spe</i> ak, or I <i>am</i> <i>spe</i> aking,	}	Io <i>par</i> lo.
I <i>spo</i> ke, I <i>did</i> <i>spe</i> ak, or I <i>was</i> <i>spe</i> aking,	}	Io <i>par</i> láva.

Thus, we see, that while we may either use the words *spe*ak and *spo*ke alone, or those same words with *do* and *did*, or the active participle *spe*aking with *am* and *was*; we see, that while we have these various ways of expressing one idea, the Italians have but the one way, and that their *par*lo and *par*láva supply, at once, all our different modes of *spe*ak, *do spe*ak, *am spe*aking, and *spo*ke, *did spe*ak, *was spe*aking. More examples need not be given to illustrate this matter. We have only to observe, that, throughout the whole of the verb, in whatever mode or time it may be, the two languages differ in just the same manner as in the two examples here given. One thing more only need be said of these verbs *to do* and *to be*, as used in the above manner; that is, the use of the verb *to be* along with other verbs in the *subjunctive mode*. Our verb *to be*, in the past time of its subjunctive, has but two changes, *were* and *wert*. Of the *were* I have already spoken, as a sign of the subjunctive when used with other verbs. *Wert*, as applied to the second person singular, fulfils just the same office as *were*, when applied to other persons, both singular and plural. Let us take an example :

If I <i>were</i> to <i>spe</i> ak,	Se io <i>par</i> lássì.
If thou <i>wert</i> to <i>spe</i> ak,	Se tu <i>par</i> lássì.
If he <i>were</i> to <i>spe</i> ak,	Se egli <i>par</i> lásse.
If we <i>were</i> to <i>spe</i> ak,	Se noi <i>par</i> lássimo.
If you <i>were</i> to <i>spe</i> ak,	Se voi <i>par</i> lástè.
If they <i>were</i> to <i>spe</i> ak,	Se églino <i>par</i> lássero.

The *were* or *wert*, then, is the sign, by which we constantly express the subjunctive mode of our verbs. We see, however,

that the Italians know nothing of such sign: it would be perfect nonsense to say *se io FOSSI PARLARE*, the literal translation of our *if I WERE TO SPEAK*. We see that, from the want of a greater variety in the terminations of our verbs, we are here driven to the use of a part of the verb *to be* as a sign of the subjunctive, while the other verb, of which it expresses the subjunctive sense, is in the *infinitive*: *were* or *wert*, the subjunctive; *to speak*, the infinitive. The Italian, on the contrary, has a separate change in termination, as in the foregoing example, to express the subjunctive, and does not therefore require, like our language, any *sign* of mode beyond the *termination* of the verb. If we use our verb in the compound of the subjunctive, we see that it is very irregular, compared with the Italian. For example:

Se io avéssi così bella cotta come ella, sarei altresì sguardata come ella.	Nov. ANT.		If I <i>had</i> as fine a gown as she, I should be as much stared at as she.
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In this example, which is one of those before cited under *Paragraph 206*, we, in English, might say, *if I HAD as fine a gown*, or, *if I WERE TO HAVE as fine a gown*. Again:

Mà se tu sapéssi ogni cosa, tu non te ne maravigliarésti.	MAC. C.		But if thou <i>didst know</i> every thing, thou wouldst not be astonished.
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Here we might say, in English, *but if thou DIDST KNOW*, or, *but if thou WERT TO KNOW*. In Italian, however, there is not this irregularity, and the subjunctive is, in that language, more strictly observed. According to the rule given by ZOTTI, as mentioned in *Paragraph 207*, we might say, in the former of these two examples, *se io AVÉVA così bella cotta*, which would precisely correspond with our *if I HAD as fine a gown*; and this would, strictly speaking, be *bad Italian*, though, as I before observed, *practice* countenances such a mode of using the verb in some instances.

213. Having disposed of the verb *to do*, as employed in the manner just described, of the verb *to be*, as respects the use of the *were* or *wert*, and of the verb *to let*, as a sign of the imperative mode, we come to the *will*, *shall*, *can*, *could*, *ought*, and *must*; and here we must again speak of *would* and *should*,

may and *might*. The *will* and *shall* are the signs of the future time of the indicative mode. Throughout the conjugations I have put *shall* only; because, as I have before said in speaking of *should* and *would*, there was not room for the insertion of both. The *would*, *should*, *may*, and *might*, have already been pretty largely spoken of. The *can*, *could*, *ought*, and *must*, have not, as yet, forced themselves on our attention at all. But we must, now, take a review of all these together.

214. There are three important verbs in the Italian language, which, between them, have the power of expressing the sense of all these signs. The verbs are, *volére*, *potére*, and *dovére*; and they express the sense of the signs as follows:

VOLÉRE, To be willing,	}	expresses the sense of	{	will, shall, would, should.
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POTÉRE, To be able,	}	expresses the sense of	{	may, might, can, could.
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DOVÉRE, To owe,	}	expresses the sense of	{	ought, should, must.
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We will take these three verbs, with those signs which are placed opposite to each, in the order in which they stand in the above table.

215. The verb VOLÉRE means the same as our *to will* or *to be willing*; it means, also, *to be inclined*, *to wish*, or *to desire*. It is very often used, in the infinitive, as a noun, representing our nouns *will*, *inclination*, or *wish*. The Italians say, *sécondo il vostro volére*, which, literally translated, means, *according to your TO WILL*, or *according to your TO BE WILLING*, meaning, according to your *will* or *inclination*. The sense intended to be conveyed by our signs *will* and *shall* is, we know, very different in some cases from what it is in others. This is a matter as to which all foreigners find great difficulty in our language; and though we have, in learning

Italian, the advantage of having to do with a language that has no such words as these signs to puzzle us; nevertheless, some attention must be here paid, or we shall be liable to make flagrant mistakes. Our *will* and our *shall* are both expressed, in Italian, by the manner of ending in the verb. For example:

He says that he <i>will</i> come to-morrow,	}	Dice che <i>terrà</i> dománi.
He says that he <i>shall</i> come to-morrow,		
He says that he <i>will</i> not come to-morrow,	}	Dice che <i>non terrà</i> dománi.
He says that he <i>shall</i> not come to-morrow.		

The *will* and *shall* have not, we know, even in such instances as the above, precisely the same meaning. In a still greater degree do they differ in many instances of another description. Yet, we see, that the verb *venire*, in the future time, answers, in its manner of ending, for both our *will* and *shall* as prefixed to the verb *come*: *verrà*, *will* or *shall* come; *non verrà*, *will* not or *shall* not come. Now, to give something like a *rule* as to how the sense of this *will* and *shall* of ours is to be expressed in Italian, observe, that when these signs are intended merely to *foretell* or to intimate the *coming to pass of something in a future time*, then the meaning they convey is expressed in Italian by the termination of the verb. But, if, when we use *will* or *shall*, we intend to express any *willingness* or *wish*, or any *disposition* or *determination* of the mind as to something in a future time; in such case, the Italians must have recourse to something other than merely the verb in its future time. For example:

If you <i>will</i> go, I <i>will</i> go with you,	|	Se <i>voléte andare</i> , io <i>andrò</i> con voi.
I <i>shall</i> not go, nor <i>shall</i> you go,	|	Io non <i>andrò</i> , nè <i>voglio</i> che voi <i>andiate</i> .

Every English person knows how much difference there is, in such cases, between the *will* and the *shall*, and between the one *will* and the other *will*, the one *shall* and the other *shall*. Here the *if you will* go means *if you are WILLING to go*; the *will*, in this case, is clearly understood to express *willingness* or *inclination*: while, on the contrary, the *I will* go does

not, necessarily, convey the same idea, but may be intended merely to *foretell* or to *intimate* that the going is to take place. To express the first *will*, therefore, the Italians would use their verb *volére*: *se VOLÉTE andáre*, that is, if you are *willing* to go; and, to express the second *will*, they would simply put the verb in the future time: *io ANDRÒ*, that is, I *will* go, or, I *shall* go; for, here, whether we were to use *will* or *shall*, the meaning would be much the same, and either of the signs would be expressed by the same form of the verb, *andrò*. In the second example, we see the *shall* used in a similar way. The first *shall*, with the *not*, does not, of necessity, express *unwillingness* to go, but may be understood merely to *foretell* or to *intimate*, that the going is not to take place; but the second *shall* does, as we all know, necessarily imply that there is, in the person who speaks, some *willingness* or *determination* in the negative, as to the going of the person who is spoken to. *Io NON ANDRÒ*, that is, I *shall not go*, or I *will not go*; for, here, again, as with the *will* in the other examples, the *shall* or the *will* may be used indifferently: *nè VOGLIO che voi ANDIATE*, that is, nor *am I willing* for you *to go*. We see, in the two examples just given, that, in one instance, the *will* or *shall* may be used indifferently:

If you *will* go, I *will* (or *shall*) go with you.

I *shall* (or *will*) not go, nor *shall* you go.

Here the *will* or *shall*, and *shall* or *will*, may both be expressed by the ending of the verb (*andrò*) in Italian. It is very nearly, if not quite, a matter of choice to use the one sign or the other in such cases. Neither the one nor the other, as here employed, necessarily implies any *willingness*, *inclination*, or *determination*, about the going; and both may *foretell*, merely, that the going *is to take place*, or *is not to take place*. But, very different would it be, if we were to exchange the other *will* and *shall* for each other, and to say,

If you *shall* go, I *will* go with you.

I *shall* not go, nor *will* you go.

This is enough, at once, to show the importance of rightly using

these signs of ours, and, also, what difficulty must arise to foreigners in learning this part of our language. Here the *shall* and *will*, that are put in italics, make the sense totally different from what it would be if each were in the place of the other. But, I may be told that, in the two examples I have given: if you *will* go, I *will* go with you; I *shall* not go, nor *shall* you go; I may be told, that the *second will* in the first, and the *first shall* in the second, of these examples, *may*, both of them, be intended to convey the before-mentioned sense of *willingness* or *determination*. And this is true enough; and, supposing the meaning to be such, then the Italian verb cannot express the *will* or *shall* by its *termination* in either case:

If you *will* go, I *will* go with you,

I *shall* not go, nor *shall* you go.

Se volete andàre, io voglio andàre
con voi.

Io non voglio andàre, nè voglio che
voi andiate.

Here, then, is the Italian *volére*, to be willing, employed to convey the sense of both *wills* and both *shalls*; that is, supposing the English to mean, expressing *willingness* in both cases in each example, if you *are willing to go*, I *am willing to go*; I *am not willing to go*, nor *am I willing for you to go*. Let us take another example or two:

Voi non verréte a visitarmi, perchè
m'avéte offeso,

Voi non voléte venire a visitarmi,
perchè m'avéte offeso,

} You *will* not come to visit me, be-
cause you have offended me.

The first of these two Italian modes merely *foretells* or *intimates* that your coming is *not to take place*, for the given reason, your having offended me; while the second not only *foretells* or *intimates* that you *are not coming*, but states that, for the reason given, you are *unwilling*, or *not disposed*, to come. We see, then, that while our *will* and *shall* are sufficient both to the mere *foretelling* of what is to come to pass, and to the expressing of our *willingness* as to what may come to pass, it is only as far as the *foretelling* goes, only as far as they express *likelihood* or *unlikelihood*, and serve to *promise an event* either affirmatively or negatively, that the Italian verb

includes in itself, independently of any other verb, the force of these signs.

216. *Volére* represents our *would* and *should* just in the same manner as it does our *will* and *shall*; as:

I have told you that I <i>would</i> come,	|	Vi ho detto che io <i>voleva</i> venire.
I have told you that I <i>should</i> come,	|	Vi ho detto che io <i>verrei</i> .

Here the *che io voleva venire* means, that I *was willing to come*, and the *che io verrei*, that I *was likely, or should be likely to come*. Sometimes the *should*, as expressed by *volére*, has the sense of our *ought* or *must*; as:

The olive-tree <i>should</i> not be (<i>ought</i>	|	L' ulivo non vuol esser tagliato.
not to be, or <i>must</i> not be) cut,		

That is, literally, the olive-tree *wills* not to be cut. *Volere* is a verb of great importance, as are, also, *potére* and *dovére*. A good deal of practice, however, must be had, to make us acquainted with the various manners of using it. It is very commonly employed as governing the subjunctive mode, expressing some sort of *willingness, wish, desire, consent, liking, or permission*; as:

I am <i>willing</i> for you to speak,	}	Io voglio che voi parliate.
I <i>wish</i> you to speak,		
I <i>desire</i> you to speak,		
I <i>consent</i> to your speaking,		
I <i>like</i> you to speak,		
I <i>permit</i> you to speak,		

Not, however, that there are no other verbs that may be employed to represent these of ours. There are *bramare*, to wish, *desiderare*, to desire, *comandare*, to command, *consentire* or *acconsentire*, to consent, *amare*, to like, *permettere*, to permit. Yet, such is the importance of *volére*, that it frequently fulfils the office of any one of these verbs, as in the example just given. When we use our verb *to have* with *will* or *would*, the Italians use *volére* alone; as:

I <i>will have</i> you to know,	|	Io voglio che sappiate.
I <i>will have</i> it to be so,	|	Io voglio che sia così.
You <i>would have</i> it so,	|	Così voi lo volevate.

Observe, also, the following idioms:

Iddio lo *voglia*,
Iddio non *voglia*,
Non sa quel si *voglia*,

Vi *voglio* bene,
Che *vuol* dir ciò ?
Che *volite* ?

God grant it.
God forbid.
He does not know his own mind,
or, what he wants.
I love you, or, I wish you well.
What does that mean ?
What do you want ?

217. The verb *POTÉRE* is, in all respects, a perfect verb, capable of being conjugated from beginning to end, like any other verb. It expresses our *to be able*, a sort of verb, compounded of the adjective *able* and the verb *to be*, and also, our *can* and *could*, as well as *may* and *might*, when the two latter are used in any way as denoting *power* or *ability*. The infinitive of *potére* is constantly used as a noun, meaning *power*: *in mio potére*, in my power; that is, literally, in my *to be able*.

Io *posso* parláre,
Io *potéva* scrívere,
Io *potrò* andáre,

I *can* speak, or, I *am able* to speak.
I *could* write, or, I *was able* to write,
I *can* go, or, I *shall be able* to go.

In this manner, *potére* expresses the meaning of our *to be able*, and our *can* and *could*, throughout all its modes and times.

I know that you *may* come,
I knew that you *might have* come,

Io so che *potete* *veníre*,
Io sapéva che voi *avréste potuto* *veníre*.

If it be our intention to express *power* or *ability* by the *may* or *might*, then, in Italian, we must employ some part of this verb *potére*, as in the above examples. The Italian of these is, translated as literally as possible, I know that you *are able to come*, I know that you *would have been able to come*. There is a manner that the Italians have of using the verb *sapére*, to know, in the sense of *potére*. We use our verb *to know* in a manner very much the same. We say TO KNOW HOW *to do a thing*, instead of TO BE ABLE *to do a thing*. The Italians differ so far from us, that they use the verb *to know* without expressing our *how*; as:

Non avendo *sapúto* nè difendérsi nè
fuggíre, &c. DAV. S.

Not *having been* able either to defend themselves, or to flee . . .

Non li *saprà* corréggere, nè conós-
cere. Mac. P.

He *will not be able* to govern them,
or to know them.

Non *seppe* frenáre i trasporti della
sua indignazióne. SoA. N.

He *was not able* to bridle the trans-
ports of his indignation.

Io stesso *saprò* spianárvì la via.
SoA. N.

I *myself shall be able* to smooth the
way for you.

The meaning here is precisely the same as it would be in English to say, not *having known how* either to defend, he *will not know how* to govern, he *knew not how* to bridle, I *shall know how* to smooth.

218. The verb *DOVÉRE* is used, in the infinitive mode, as a noun, just as are *volére* and *potére*: farò il mio *dovére*, I will do my *duty*; that is, literally, I will do my *to owe*. This verb, in its principal acceptation, has the same meaning as our verb *to owe*. It expresses *owing*, *duty*, and *obligation*, in various ways. Our word *ought*, used with other verbs as a sign of duty or obligation of some sort or other, seems to have its origin in our verb *to owe*. *Dovére* expresses the sense of this *ought*, and, also, of our *must* and our *should*, when those two are employed in the same sense that *ought* is.

Vi *dobbiamo* cento scellini,
Ognuno *deve* fare quel che può,
Che *dobbiamo* fare?
Deve esser così,
Voi *dovete* esser più prudente,

We *owe* you a hundred shillings.
Every one *ought* to do what he can.
What *must* we do?
It *must* be so.
You *should* be more prudent.

Dovére is frequently used in a sense signifying *likelihood* or *probability*, in which sense we sometimes use our *should* or *must*. The Italians say, egli *deve* veníre oggi, he *should* come to-day; that is, he is *likely*, or is *expected*, to come to-day. We frequently find the Italians using the infinitive of *dovére* as in the following examples, in which it is used as expressing this *likelihood* or *probability*:

Non facéndo l'acqua alcuna vista
di *dover* ristáre, &c. Boc. D.

The rain not showing any sign of
being likely to leave off.

Pensò costui *dover* esser tale quale
la malvagità de' Borgognáni il
richiedéa. Boc. D.

He thought that this one *must be*
such as the wickedness of the
people of Burgundy required him.

Fu giudicatò dal Re *dober* éssere ec-
cellénte ministro, &c. Dav. S.

He was judged by the king *likely*
to be an excellent minister.

La regina Caterina, che chiaramente
conoscéva tanta animosità *davére*
un giorno produrre qualche gran
male, &c. DAV. S.

Queen Catherine, who clearly knew
so much animosity *to be likely*
one day to produce some great
evil.

219. The verbs *avére*, to have, *stare*, to stand, *éssere*, to be, *fáre*, to make or do, *veníre*, to come, and *andáre*, to go; these verbs have, as used with other verbs, some peculiar meanings, which it will be necessary here to notice.

AVÉRE, immediately followed by one or other of the prepositions *da* or *a*, and the infinitive of another verb, serves to express *duty* or *obligation*, in the same manner that our verb *to have* does when we say we *have* to do a thing, or that we *must* or *ought* to do it; as:

Io *ho da*, or, *a* parláre,
Io *avéva da*, or, *a* parláre,
Io *avrò da*, or, *a* parláre,

I *have* to speak.
I *had* to speak.
I *shall have* to speak.

And so on, throughout the verb *Avére*.

STARE, which is a very important verb in Italian, and has various significations, meaning *to stand*, *to remain*, *to abide*, *to consist*, *to dwell*; this verb, being followed by the active participle of another verb, has somewhat the meaning of our verb *to be* as used with the active participle of other verbs; as:

Io *sto* scrívendo,
Io *stava* scrívendo,
Io *starò* scrívendo,

I *am* writing.
I *was* writing.
I *shall be* writing.

And so on, throughout the verb *Stare*.

We must not, however, from these examples, be induced to suppose, that the English verb *to be*, as used with the participle of another verb, is in all cases to be represented in this way, in Italian. *Stare*, here, means, strictly speaking, nothing more than *to stand*; and, as used in the above examples, means, I *stand* writing, I *stood* writing, I *shall stand* writing. We say, in English, I *am* running, I *am* walking; but, it would be nonsense to say, in Italian, io *sto* corréndo, io *sto* camminádo; for, that would mean, I *stand* running, I *stand* walking. This verb, as thus used, is intended to express perfect *stillness*, inasmuch as it supposes the actor as being in

one spot, and not moving from it, while acting.—*Stare*, when followed by the preposition *a* and the infinitive of another verb, has nearly the same meaning as in the foregoing examples used with the participle ; as :

<i>Io sto a scrivere,</i>	|	<i>I am writing.</i>
<i>Io stáva a scrivere,</i>	|	<i>I was writing.</i>
<i>Io starò a scrivere,</i>	|	<i>I shall be writing.</i>

And so on, throughout the verb *Stare*.

When used with the preposition *per* and the infinitive of another verb, *stare* has the same sense as our *to be about*, or *to be ready to do*, or *to be upon the point of doing* a thing ; as :

<i>Io sto per morire,</i>	|	<i>I am about to die.</i>
<i>Io stáva per morire,</i>	|	<i>I was about to die.</i>
<i>Io starò per morire,</i>	|	<i>I shall be about to die.</i>

And so on, throughout the verb *Stare*.

ÉSSERE, when followed by the preposition *per* and the infinitive of another verb, expresses our *to be going to do* a thing ; as :

<i>Io sono per ridere,</i>	|	<i>I am going to laugh.</i>
<i>Io era per ridere,</i>	|	<i>I was going to laugh.</i>
<i>Io sarò per ridere,</i>	|	<i>I shall be going to laugh.</i>

And so on, throughout the verb *Éssere*.

FARE, used as a reflected verb, when followed by the preposition *a* and the infinitive of another verb, conveys the meaning of our *to set oneself to do*, or *to set about doing*, a thing ; as :

<i>Io mi fo a leggere,</i>	|	<i>I set about reading.</i>
<i>Io mi facéva a leggere,</i>	|	<i>I did set about reading.</i>
<i>Io mi farò a leggere,</i>	|	<i>I shall set about reading.</i>

And so on, throughout the verb *Fare*.

Fare, as used in the above manner, may mean, also, *to approach*, or *to put oneself forward* : as, *io mi fo a parlárv*, *I approach or go forward to speak to you*.

VENÍRE and ANDARE are both used in those cases, wherein we use the verb *to go* or the verb *to keep*, with the active par-

ticiples of another verb, signifying *continuation* in the doing of a thing. We say, *to go on walking*, *to go on speaking*, or, *to keep on walking*, *to keep on speaking*, meaning, *to continue to walk*, *to continue to speak*. The Italians have no verb employed in this way, like our verb *to keep*. But their *andáre* is here used precisely as we use our *to go*; and, in the sense of our *to keep* or *to go*, they also use their *veníre*, to come.

Indarno gli venne ella rappresentando
l' insuperábile avversión che gli
portáva. SoA. N.

In vain she kept (or went) on repre-
senting to him the insuperable ha-
tred that she bore him.

Il fior che intátto io mi venía serbando.
ARI. O. F.

The flower that I continued to pre-
serve for myself untouched.

Vengonsi caricando di débiti eccedenti.
SoA. N.

They keep (or go) on burdening them-
selves with immense debts.

Questa (la noja) dovunque andáva,
il veníva dappertutto accompagnando.
SoA. N.

This (sorrow), wherever he went,
kept (or went) on accompanying
him.

Here we see that the verb *veníre*, along with the active participle of another verb, may express our *to keep on*, *to go on*, or *to continue*. If there be *bodily motion* to be expressed in using our *to go* in such cases as these, then the Italians use *andáre*; so, if I mean by the phrase *I go on speaking* that I am *walking* while I speak, or that I am actually *moving onward* in any way at the same time that I speak, then I ought to say, *io vo parládo*, and not *io vengo parládo*. But, though *veníre* should not be used when actual motion is intended to be expressed, but only to express the continuation of the act or state of being described by the participle, the verb *andáre* may, nevertheless, be employed in either case, just as our verb *to go* may be. I say *may be*, because very good writers have used *andáre* in both of these cases. I may say, *I go on speaking*, supposing myself to be *sitting still* while I speak, as well as, *I go on speaking*, supposing myself to be *walking* while I speak. So, in Italian :

La gióvane della sua sciagúra dolén-
dosi, tutto il dì per lo salvático loco
s' andò avvolgendo. Boc. D.

The young woman, grieving at her
misfortune, all that day went on
wandering through the wild place.

La speranza d'un impiego, che ognor
paréva vicino, nel suo cordoglio
l'andava racconsolando, SOA. N.

The hope of an employment, which
always seemed at hand, *continued*
to console him in his affliction.

The use of *andare*, in the first of these examples, is undoubtedly correct, because *bodily movement* is distinctly given to be understood in the participle *avvolgendo*, wandering. But the Editor of GALIGNANI'S Grammar, from which I take these two examples, condemns SOAVE'S "*andava racconsolando*," there being, as he says, not the smallest shade of motion intended to be expressed as to the *impiego*, the employment. It should, therefore, he says, have been *il veniva racconsolando*, and not *l'andava racconsolando*. In SOAVE'S 6th and 16th novel, part 1, and 14th novel, part 2, we see *andare* used in a similar way :

Ella andava ad ogni istante richi-
amando suo figlio,

She *went on*, at every instant
calling upon her son.

Una voce flebile si ascoltava, che
andava ripetendo, Ah, Sohepin !

A feeble voice was heard, that
went on repeating, Ah, Sohepin !

Gli esempi di generosità che an-
diamo narrando, &c.

The examples of generosity that
we go on relating.

There is here no sort of *bodily movement* understood in the persons *calling upon* and *relating*, any more than in the voice *repeating* ; yet we see that the verb *andare* is employed, in Italian, as well as the verb *to go*, in English. The Editor of GALIGNANI ridicules the *andava*, used instead of *veniva*, in the foregoing example from SOAVE. But this is only cavilling, I think. The truth is, that, unless some actual bodily movement be intended to be expressed, it is but *figurative* language to use either *andare* or *venire* in such cases. I leave it, however, to critics more able than I am to say, whether the use of *andare* in both manners be correct Italian ; giving, at the same time, the following examples, in which *andare* is used in a manner precisely like that which the Editor of GALIGNANI so much condemns in his criticism on SOAVE.

Il re espòse l' intènto suo di trovar
rimedio alle turbolenze che andá-
vano sorgendo. DAV. S.

The king made known his intention
of finding a remedy for the disturb-
ances which *went on arising*.

Ma andarono tanto serpèndo queste
opinioni disseminate nella chiesa di
Dio, &c. DAV. S.

But these notions disseminated in the
church of God, *went creeping on* so
much . . .

L' insidióse práctiche che per ordine del re andáva facéndo António del Prato, &c. DAV. S.	The insidious plots, which, by com- mand of the king, Antonio del Prato went on making.
Chi va profferéndo e seminándo il suo consiglio, &c. D. CAS. G.	He who goes on offering and distri- buting his advice, . . .
Deh, perchè vo le mie piaghe toccándo ? Perchè l' avuto ben vo rimembrándo ? ARI. O. F.	Ah, why do I go on touching my wounds ? Why do I go on remem- bering the happiness enjoyed ?
Quel Paladin, di che ti vai vantándo, &c. ARI. O. F.	That Peer, of whom thou goest on vapouring . . .

The different acts here described by *sorgéndo*, *serpéndo*, *facéndo*, *profferéndo*, *seminándo*, *toccándo*, *rimembrándo*, and *vantándo*, are all meaned to be expressed as having *continuation* in them; yet, there is certainly nothing like *actual motion* to be understood in the persons and things, which are the nominatives of *andávano*, *andárono*, *andáva*, *va*, *vo*, *vái*.

2d. Of the Time.

220. There are three times; namely, the *present*, the *past*, and the *future*. In our present and past time we, in English, use the verb *to be* and the verb *to do* as auxiliaries, and we use the verb *to be* as an auxiliary in the future time; as:

I speak,
I am speaking,
or
I do speak.

I spoke,
I was speaking,
or
I did speak.

I shall speak,
or
I shall be speaking.

And so on, through other parts of the verb *to speak*, or any other verb. I have mentioned, in speaking of the *Modes*, that the verbs *to be* and *to do* are not thus used by the Italians; and that they say, using only one word to express the meaning of the verb, io *parlo*, I speak, io *parlái*, I spoke, io

parlerò, I shall speak; and so on. The main thing that we have to attend to, in considering the Time, is, the two different ways of expressing the *past time* which the Italians have in their language, and which we have not in ours. In speaking of this matter, we will first take the indicative mode alone, and then go to the subjunctive and conditional.

221. By referring to the conjugations of the verbs (*Paragraph 63*), we see that there are, in the indicative mode, two ways of expressing past time with the verb in a *simple form*, and three ways of expressing past time with the verb in a *compound form*. First, let us consider the two ways with the verb in the *simple form*. Our phrases, *I had*, *I was*, *I loved*, and all such, may, in Italian, be expressed in two perfectly different manners:

<i>I had</i> , { <div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>io avéva,</i> or <i>io ébbi.</i> </div> ||	<i>I was</i> , { <div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>io era,</i> or <i>io fui.</i> </div> ||	<i>I loved</i> , { <div style="display: inline-block; vertical-align: middle; text-align: center;"> <i>io amáva,</i> or <i>io amái.</i> </div>
--	---	--

And so on, with all the verbs in the Italian language. When the past time of the Italian verb is after the first manner, that is, like *avéva*, *era*, *amáva*, it is said to be in the *past imperfect* time; when it is after the second manner, that is, like *ebbi*, *fui*, *amái*, it is said to be in the *past perfect* time. As relates to the *two past times*, the Italian language is much the same as the French: there is nothing in either of these two languages that so much puzzles us as to know, when to use one of these forms of the verb and when the other; and there is no particular as to which grammarians have given us so little satisfactory explanation. We may find many very able works on Italian grammar written by French grammarians, or written in French by Italians; but, such works are intended to teach the Italian language to those who already know French, and there is so little difference between the Italian and the French in respect to the *Times* of the verb, that those grammarians who have written in the French language have not thought them a point of any consequence. So that, though we may, in many particulars, learn a great deal of Italian grammar from works upon that subject written in French, we must know,

beforehand, something about the difference between the two past times, or remain, for what such works would teach us, in the same ignorance that we were in before reading them. As to those grammarians who have written in our own language, they have, indeed, done but very little to make this matter clear. I have seen the work of but one author, that has made any thing like an attempt at explanation. In SIGNOR GALIGNANI'S Lectures there is something said on the subject; but though it would be unjust to say, that the observations there made are of *no use* to us, it would be equally unjust to say that they are all that is required.

222. The two forms of the verb both equally apply to a time that is past as to that in which we are speaking; they both refer us to some circumstance which had place at a time gone by: but, as respects *the time to which they refer*, that is, the time at which the circumstance we are speaking of is supposed to have occurred, the meaning of the one is very different from that of the other. To make some general definition as to the difference which generally distinguishes the one form of the verb from the other, we may give this as the *rule*: that the *past imperfect* time must be employed to express the idea of some act, or some state of being, which occurred at a time past, but which, at the time past at which it occurred, had *duration* in it, and was not then *concluded* or *brought to a termination*; some act then *continuing to be done*, or some state of being then having more or less of *permanency* or *lastingness* in it: and the *past perfect* time must be employed, when we wish it to be understood that the act or state of being described was limited in its duration, even as to the time past referred to, that it was then, at that time, *concluded* or *brought to a termination*. Let us see what GALIGNANI says about this matter. "Take particular notice, that the *imperfect* expresses "an action which was doing, and which was not yet accomplished during the time of another past action. The *perfect* "expresses an action which is, or ought to be, entirely past. "Example: if I say, *io me ne ANDAVA da vostra sorella*, "quando io vi vidi, I was going to your sister, when I saw "you; *andáva*, in this instance, is *imperfect*, because it is

“ not known whether I really went to your sister or no ; but if
 “ I say, *ANDAI ieri da vostra sorella*, I went yesterday, to
 “ your sister ; in that case, it is *perfect*, because it is fully
 “ understood that I went there. The *imperfect* likewise ex-
 “ presses an habitual action, or one often repeated in time
 “ past, &c. *Io ANDAVA quasi ogni sera a far visita alla*
 “ *célebre Corilla*, I went almost every evening to pay a visit
 “ to the famous Corilla (that is to say, I used to go).” In
 addition to this, he says : “ It is a very mistaken, but prevalent
 “ notion, that the English has no imperfect tense (*time*) ; for
 “ whenever they say, *I was speaking*, *I was fearing*, *I was*
 “ *finishing*, &c. they convey precisely the same idea as the
 “ Italian tenses *io parláva*, *io teméva*, *io finíva*. The
 “ English, therefore, want this tense only in the verb *to have*,
 “ and *to be*, and vary from the Italians in the use of it in some
 “ instances. Nevertheless, if learners could remember, that
 “ *whenever the English use such compound tense, or that it*
 “ *could be possible to use it, the Italian IMPERFECT must*
 “ *be adopted*, they might avoid a number of mistakes too fre-
 “ quent among the students of the Italian language.” The
 reason here given by SIGNOR GALIGNANI for the verb being
 put in the *imperfect*, in the example *io me ne ANDAVA*, &c.,
 is but a poor reason. He says the verb is here put in the
imperfect “ because it is not known whether I went or not.”
 Then, again, in the other example, *ANDAI ieri*, &c., he says
 the verb is here in the *perfect*, “ because it is *fully under-*
stood that I went.” To account, here, for the difference in the
 verb, such reasons as these are very insufficient. It is not at
 all the certainty or uncertainty as to *whether the act of going*
was or was not performed that causes the difference ; the act
 of going is as much to be *believed in*, as having taken place,
 in the one case as in the other. The difference in the verb is
 occasioned merely because, in the first example, the act of
going is understood as not having been *completed*, as not
 having been *fully performed*, *fulfilled*, or *finished*, at the
 time past referred to, and it is meant, that I was only *in the*
act of performing, that is, *proceeding in the act of perform-*
ing, the going, when I saw you ; and this, consequently, leaves

it to be understood, that my *going* was not *perfectly performed*, or *finished*, at that time. While, in the second example, the *going* is simply stated as having been *performed yesterday*, without there being any thing to give us to understand that, at the past time referred to, the act of going was merely *under-going performance*, that it was only *being performed*, and that it was *not fulfilled, completed, or finished*. In SIGNOR GALIGNANI's first example there are two verbs; there is the *vidi*, I saw, as well as the *andáva*, I was going. The *vidi* is in the *past perfect*, like the *andái* in the second example, and for the same reason: these two verbs both serve, as used here, to describe acts performed and completed at a time past; while the *andáva*, I was going, does, as before said, describe the act as not being completed, or brought to any thing like a *conclusion* at the time past alluded to. Upon this principle, the *andáva* in the third example of SIGNOR GALIGNANI is in the imperfect: Io *andáva* quasi agni giorno, I *went* almost every day; that is, as GALIGNANI says, *I used to go*, meaning, *it was my custom, or habit, to go*. The act is here described as having *continuance* in it; it was *usual, customary, or habitual*, and could not, therefore, be supposed as being *completed*, or as having any *conclusion*, during the time past alluded to. Observe the following example:

All' ómbra d'un bel saggio Silvia e Filli
Sedían un giòrno, ed io con loro insième,
 Quándo un'ape ingegnósa, che coglièndo
 Sen giva il mel per que' prati fioriti,
 Alle guance di Fillide volándo,
 Le morse e le rimorse avidamènte.

TAS. A.

Under the shade of a fine beech-tree
 Silvia and Phillis *sat* one day, and
 I together with them, when a crafty
 bee, which *went* collecting honey
 through those flowery meads, flying
 to the cheeks of Phillis, *bit* them,
 and *bit* them again greedily.

And then, again, that example which I have already given in speaking of the Mode:

Se donávan gli antíchi una coróna
 A chi salvásse a un cittádin la vita, &c.

ARI. O. F.

If the ancients *gave* a crown to whom-
 soever saved the life of a citizen.

Here the verbs *sedére*, to sit, *giva*, to go about, and *donáre*, to give, are in the imperfect; while *mordere*, to bite, and *rimordere*, to bite again, are in the perfect. We might say,

in these instances, Silvia and Phillis *were sitting* one day; a crafty bee, which *was going*, or *went on*, collecting honey; the ancients *used to give*, or had the *custom* or *habit of giving*. And here we see that the verbs in the imperfect are used in a manner similar to the examples given by SIGNOR GALIGNANI with the verb *andava*. The *sitting* of the persons under the shade, and the *going* collecting honey of the bee, are not circumstances spoken of as being both begun and concluded at any instant of the time referred to: these evidently had continuation in them, and there is nothing to express any thing like a *limit* to their duration. Again, the ancients *gave*, they *used to give*; not that they gave only *once*, or at several *distinct periods*; the giving was *habitual*, and could not, therefore, be said to be an act that was, at any one time, *completed* or *finished*. With the two other verbs, on the contrary, we see the past perfect time necessarily employed: the act of *biting* was once done, and *accomplished*, at two different periods in the course of the time that the bee *was going*, was *continuing to go* collecting honey, and that the persons *were sitting*, were *continuing to sit*, under the shade.

Mentre l'esército *tornava* di Frància,
il re convocò un concilio,

While the army *returned* from France,
the king *called* a council.

Comparava Cicerone gli amici finti
alle rondini,

Cicero *compared* false friends to swal-
lows.

That is to say, while the army *was returning*; Cicero *used to compare*. If I were to mean, not that it was *customary* with Cicero to make such a comparison, but that he made it, understood upon some single or particular occasion, then I should say,

Comparò Cicerone gli amici finti alle rondini.

Again, if I were to mean, that, while the king *was calling* a council the army *returned* from France, then *tornare* would be in the *perfect*, and *convocare* in the *imperfect* time:

Mentre il re *convocava* un concilio, l'esército *tornò* di Frància.

223. Thus, then, we see, why it is that the one is called the *past imperfect*, and the other the *past perfect* time.

We see, also, to a certain extent, when it is that the past imperfect is required, and when it would not be right to use the past perfect: namely, in all such cases as those in which we, in English, can express the *continuation* or *incompleteness* in what is described by the verb, by employing the past time of our verb *to be* with the active participle of another verb, or by employing our word *used*, or some other word serving to denote *habit*, *custom*, or *frequency*. So far as this, the matter is tolerably well explained by SIGNOR GALIGNANI and his Editor. But, it is not in every case that we can, in comparing the two languages, translate the meaning of the Italian imperfect by employing our verb *to be* as an assistant, or by employing our word *used*, or any word having the same sort of sense. Take, for example, the verbs in the following passage, which is the beginning of one of SOLVE's little novels.

Riccardo Macwill, figlio d'un ricco mercatante di Dublino, all' avvenenza della persona, e ella sagacità dello spirito, *univa* un cuor tenero e compassionevole, che ben più pregévoli *rendeva* in lui gli altri doni della natura. Trovandosi egli per commercio in Algeri, *vide* un giorno approdare un naviglio, su cui *erano* due giovani donne che dirottamente *piangevano*. Intenerito a tal vista, si *avvicinò* a domandarne contezza, e *udì* che *erano* due giovani schiave predate recentemente, e là condotte a mercato.

Richard Macwill, son of a rich merchant of Dublin, with the comeliness of his person, and with the sagacity of his mind, *united* a heart kind and compassionate, which *rendered* in him his other natural gifts of much more worth. Being at Algiers, engaged in commerce, he *saw* one day come towards the shore a vessel, on board of which *were* two young ladies, who *wept* violently. Moved at such a sight, he *approached* to ask some account of them, and he *heard* that they *were* two young slaves recently carried off, and brought there for sale.

In this passage are eight verbs, all of which are in the *past time*. Here are *univa*, *rendeva*, *erano*, *piangevano*, *erano*, in the past *imperfect*; and, *vide*, *avvicinò*, *udì*, in the past perfect. Now, if we consider these verbs that are in the perfect, we see that they, like the *vidi* and *andai* in the two first of GALIGNANI's examples before noticed, each describe an act in which no *continuation* or *incompleteness* is at all necessarily understood: he *saw* the vessel come, *approached* to ask some account, *heard* what the ladies were; these are all acts successively accomplished during the time past spoken of, and in each of which there is something fairly *brought to*

pass. Then, we see the imperfect *piangévano*, the ladies wept; that is, as we should translate it, they *were weeping*: they were *going on weeping* at the time the vessel approached. This verb, then, as here used in the imperfect, corresponds with SIGNOR GALIGNANI's *Io andava*, I *was going*. But, what shall we say to the *uníva*? Here is the *accomplishing* or *perfecting* of nothing expressed by this verb. We should not say, here, he *was uniting* a kind heart, or, he *used to unite*, it *was his custom*, or *habit to unite* a kind heart: yet, the verb is here in the imperfect time; and there is good reason for its being so. The man's uniting comeliness of person and sagacity of mind with a good heart, was not an act in him that could be supposed to be *finished* or *concluded*, at the past time referred. The verb immediately following, namely, *rendéva*, this is also, as necessarily, in the imperfect. His goodness of heart *rendered* his other gifts of more worth. His *uniting* the one quality with the other, and the goodness of his heart *rendering* his other gifts of more worth: these were circumstances *characteristic of the man's general life*, and must, consequently, as such, have been of some *duration*.

224. In the passage I have quoted, there is another verb, namely, *érano*, which is there twice used. This verb, the verb *éssere*, to be, is one of so much importance as respects the two past times, that it will require a particular notice of itself. The verb *to be*, like some other verbs, does not represent an *act*: it represents only the *existence* of things. It seems, then, at first, natural to suppose, that this verb must, in Italian, always be in the *imperfect* time, seeing that a thing cannot have *existence* without *lasting* or *continuing to be* for more or less of time.

225. We must observe, then, that, in speaking of the *being* of persons or things, the verb is always in the imperfect, if we be speaking, not of time past in general, but of some particular time. There is a particular time alluded to in the *érano* in the foregoing passage. The ladies *were* on board the vessel, they *were* two young slaves, at the time the man perceived the vessel approach. The first *érano* represents the simple *being* of the ladies, the second represents *what they were*; the same verb is expressive,

in both cases, of something that must have had *duration* at the time referred to. But, if we mean to speak of persons or things as merely having formerly had existence, and we do not allude to any particular time at all, the verb is put in the *perfect*; because, we then speak of the circumstance of *being* as something past as to the time in which we are relating it, without expressing its presence at any particular time before the relation. For example:

Fu in Lunigiana, paese non molto da questo lontano, un monasterio, &c.
Boc. D.

There *was* in Lunigiana, a country not very far from this, a monastery.

Though the existence of the person or thing be expressed by the verb in the perfect, the state of existence being supposed as perfectly passed, as to the present time, and no particular time past being referred to; yet, if there be any circumstance spoken of as appertaining to, or as serving to characterize in any way, the person or thing *during existence*, the verb representing that circumstance may be in the *imperfect*; as:

Fu secondo che io già intesi in Perugia un giovane il cui nome *era* Andreuccio di Pietro.
Boc. D.

There *was*, as I once heard, a youth in Perugia whose name *was* Andreuccio di Pietro.

Nella terra di Prato *fu* già uno statuto, il quale senza niuna distinzione comandava, &c.
Boc. D.

In the country of Prato there *was* once a law, which, without any distinction, *commanded* . . .

In these examples, the *existence* of the monastery, of the youth, and of the law, are spoken of as circumstances having had place formerly, but without any particular time being even alluded to. But the existence of the youth's *name*, and what the law *commanded*, were circumstances necessarily depending on, and continuing during the existence of the youth and the law; and, as being regarded in that sense, the verbs expressing those circumstances are put in the imperfect. There is, however, no absolute *rule* in such cases. The truth is, that the Italians, in using the verb *essere*, to express that somebody or something did exist in an indefinite past time, sometimes speak of the existence, as a circumstance simply past, as to the present time and now entirely gone by, and at other times they speak of it, as a circumstance at some former time,

having duration in it, though, as to the present time, it be entirely gone by.

Era, non è lungo tempo passáto, un
Tedesco a Trivigi chiamáto Arrigo.
Boc. D.

There *was*, not a long time ago, a
German at Trivigi called Arrigo.

Fu già nella nostra città un cavaliere
il cui nome *fu* Messer Tedaldo.
Boc. D.

There *was* formerly in our city a gen-
tleman whose name *was* Master
Tedaldo.

Here is *era*, in the one instance, and *fu* in the other, though the idea intended to be expressed, is, as nearly as possible, the same in both instances. In the latter example, the existence of the man's name, like that of the man himself, is expressed by the verb in the *perfect*; while, in the first examples of the two before given, a circumstance, precisely similar, is expressed by the *imperfect*:

Fu un giòvane il cui nome *era*

There was a youth whose name
was

Fu già un cavaliere il cui nome
fu

There was formerly a gentleman
whose name *was*

One very important thing, as regards the verb *to be* in Italian is, that when this verb is employed, in the past time, as an auxiliary with the passive participle of an active verb, the auxiliary must be in the past perfect. Speaking of a king, the Italians would say,

Egli *fu coronáto*, quando *era* ancóra
fanciullo,

He *was crowned*, when he *was* yet a
child.

Now, observe here, the king's *being a child* is a circumstance that may have duration in it. It is a circumstance *characteristic* of the king, it is a *state of being* in which he may *continue* for a time. But, the *being crowned* expresses only the *suffering of an act* done to the king, and the verb *to be* is here employed not to express the king's being *in a crowned state*, but only his *having the crowning done to him*. But, if we were to use the participle as an *adjective*, then the Italian verb to be, as accompanying the *coronáto*, would be in the *imperfect*:

He, when he was yet a child, *was* a
crowned king.

Egli, quando era ancóra fanciullo, *era*
un re coronáto.

In the following examples this principle is clearly illustrated :

Io <i>era</i> più <i>innocente</i> che tu non sei ; pur vedi a qual <i>términe</i> fui con- dotto. SOA. N.	I <i>was</i> more <i>innocent</i> than thou art ; yet see to what an end I <i>was</i> <i>brought</i> .
Lucullo, quando <i>fu</i> mandato contra a Mitridate, <i>era</i> al tutto <i>inespérto</i> della guerra. MAC. D.	Lucullus, when he <i>was sent</i> against Mithridates, <i>was</i> entirely ignorant of war.
Arrestáti furono subitaménte quanti <i>erano</i> nella casa. SOA. N.	As many as <i>were</i> in the house <i>were</i> <i>arrested</i> immediately.
Dopo la pubblicazióne de' miei Diá- loghi, fui chiamáto a Roma. GAL. L.	After the publication of my Dialogues, I <i>was called</i> to Rome.
Nel tempo che i Francesi di Cicilia furono cacciáti, &c. Boc. D.	At the time when the French <i>were</i> <i>driven</i> from Cicily.

Here we see *éra*, *era*, *erano*, the past imperfects, because they are used in expressing what was *characteristic* of the persons, or their *state of being* merely. There are the adjectives *innocente* and *inesperto*, with the two first, and there is the *nella casa*, with the last. The one person's *being innocent*, the other's *being ignorant*, and the *being* of the people *in the house*: here is something like states of being with *duration* in them. But the *being brought*, the *being sent*, the *being arrested*, the *being called*, the *being driven*; in all these, the verb *éssere* is used only to express the receipt of an act performed and effected, and not to express any thing characteristic of the persons spoken of, or any state of existence in which they might continue to be.

226. It very frequently occurs, that the verb may be in the *past perfect* time, although the act or state of being described by the verb be, at the same time, expressed as having continuation or duration in it; as:

Filippo <i>sostenne</i> più anni la guerra contro a quelli, &c. MAC. PR.	Philip <i>sustained</i> war for many years against those . . .
Fece uno stato, che <i>durò</i> più che otto- cento anni. MAC. DIS.	He (Licurgus) established a state which <i>lasted</i> more than 800 years.
Stettero Roma e Sparta molti sécoli armáte e libere. MAC. PR.	Rome and Sparta <i>remained</i> many ages armed and free.
Appresso Numa Pompilio <i>regnò</i> Tul- lio Ostilio trentadue anni. G. VIL. S.	After Numa Pompilius, Tullius Hos- tilius <i>reigned</i> thirty-two years.

Here the *many years, more than eight hundred years, many ages, thirty-two years*: these show that the circumstances expressed by the verbs must have had *duration* in them at a time past. But these circumstances had all arisen, and had ceased to continue, long before the time at which they were spoken of by the writers above quoted. These writers were not referring to a particular time during which these circumstances were in continuation. The *sustaining, lasting, remaining, and reigning*, were things which were both begun and ended during a time long before they were thus spoken of.

227. We have now to speak of the three *compound times*. They are called *compound*, because they are *made up* of one or other of the auxiliary verbs, *to have* and *to be*, and the passive participle of another verb. The first is the compound of the *present time*; as: io *ho amato*, I have loved, tu *hai creduto*, thou hast believed, egli *ha sentito*, he has felt. Here is the auxiliary *avére*, to have, in the *present time*, and the participles passive of the verbs *amare, credere, and sentire*. Here both languages have but the one form. Yet the Italians require this compound time to be employed, in some cases, where we do not. We must, in Italian, always use the compound of the present, instead of the past perfect time, whenever we speak of a thing in any time which is only partly gone by, and in which we yet are; as, when we say *to-day, this morning, this week, this month, this year, this age, this century*.

I saw him to day,
I spoke to him this morning,

| L' ho veduto oggi.
Gli ho parlato stamattina.

And, not io *vidi* oggi, gli *parlai* stamattina. We might say either, I saw him, or, I have seen him, I spoke to him, or, I have spoken to him. But, in Italian, the rule is, that, in such cases, the compound must be used. Besides this, the Italians frequently use the compound of the present, instead of the past perfect, in cases in which we could not; as:

Me ne parlò jeri,
or,
Me ne ha parlato jeri,

} He spoke to me of it yesterday.

That is, he spoke to me, or, he has spoken to me, of it yester-

day. The latter of these is not, we know, customary with us. But it is, however, very common in Italian. The following is a striking example :

Passai il Reno a Spira, città più nominata che bella. Ho passato poi il Danubio a Ulma. BEN. L.

I passed the Rhine at Spira, a city more famous than beautiful. I then have passed the Danube at Ulm.

We should put the verb only in the one form : *I passed*, I then *passed*. But the Italians frequently use the compound as in the above example.

228. The two other compound times are, the compound of the *past imperfect*, and the compound of the *past perfect*. Here the two languages differ materially again. We see, by looking at the conjugations of verbs, that, in using the auxiliaries *avére*, to have, and *éssere*, to be, the Italians have two ways of expressing the compound of the past :

I had had,	{	io <i>avéva avúto</i> ,
		or, io <i>ébbi avúto</i> .
I had been,	{	io <i>éra státo</i> ,
		or, io <i>fui státo</i> .
I had loved,	{	io <i>avéva amúto</i> ,
		or, io <i>ébbi amúto</i> .

These two forms of the verb must, both of them, always give us to understand the occurrence of some one circumstance before some other circumstance. When I say, *I had had*, *I had been*, *I had loved*, I must mean that my *having*, *being*, *loving*, occurred before something else occurred, whether that something else were the doing of an act, the being of a person or thing in some way, or a mere point or period of time. Now, observe : that occurrence which is expressed by the compound of the past, is sometimes the thing which it is the principal intention, or main design, of the person speaking to mention ; and, at other times, that occurrence is intended to be spoken of as a thing which, as to time, was merely incidental to, and serving merely to determine the date of, some other occurrence. In SIGNOR GALIGNANI'S conjugation of the verb *avére* he illustrates this point with the following examples :

Io *avéva avúto* tempo d'esamináre
ogni cosa prima ch' egli *arrivásse*,
Tosto che io *ébbi avúto* la sua rispos-
ta, mi *ritirái*,

I *had had* time to observe every thing
before he *came*.
As soon as I *had had* his reply, I *re-
tired*.

Here we see our *had had*, which is used in both cases, represented, in Italian, first by *avéva avúto*, the compound of the past imperfect, and, then, by *ébbi avúto*, the compound of the past perfect. But GALIGNANI gives no sort of reason *why* this is the case. In the first example, the *having had time to examine every thing* is, evidently, the occurrence which it is the principal intention to speak of, and the *before he arrived* merely denotes the period of time, at which the circumstance of *having had time to examine every thing* existed. Then, in the other example, it is as evident, that the *retiring* is the occurrence which it is the principal intention to speak of, and the *as soon as I had had his reply* is a circumstance that merely denotes the period of time at which it occurred to the speaker *to retire*. Let us take SIGNOR GALIGNANI's two other examples, which are given in his conjugation of the verb *éssere*:

Io *era stato* a comprar della carta
prima ch' egli *arrivásse*,
Subito che *fui stato* a prender con-
gedo da lui, se ne *partí*,

I *had been* to buy some paper before
he *arrived*.
As soon as I *had been* to take leave of
him, he *set off*.

Here the verbs are used in a way precisely similar to that in which we see them in the two former examples. In the first of these, the *having been* is the circumstance which it is our main design to mention, and *his arrival* is the circumstance of secondary moment; again, in the second, *his setting off* is the circumstance which it is our main design to mention, and *the having been* only serves to denote the time when *his setting off* took place. There is, to be sure, a good deal of *nicety* in this distinction; yet, the distinction is made by the Italians, and it is necessary to observe it. Let it be considered, then, as a rule, that, whenever the circumstance to be spoken of in the compound of our English past time is one which it is our principal object to mention, then, in all cases, we must employ the compound of the Italian *past imperfect*. If, on the contrary,

we be speaking of two circumstances, and that one which is, in our language, spoken of in the compound, be mentioned as being merely incidental to, or serving to determine the time of the occurrence of, another circumstance; then, in Italian, we must employ the compound of the *past perfect*. There are certain words which are employed to express time, and which, so used, serve as *links* between two circumstances, and express the relation, as to time, which the occurrence of the one has to that of the other. These are adverbs of time, by some called conjunctions. In SIGNOR GALIGNANI's examples, just given, there are *subito che*, as soon as, and *tosto che*, as soon as; in addition to which there are the words *poichè*, when, or after; *appena*, hardly or scarcely; *quando*, when; *dappoi che*, after; *dopo che*, after; *non si tosto*, no sooner; *si tosto come*, as soon as; *come*, when, or as soon as, and *che*, which is sometimes used in the sense of our *when*. And, observe, the compound of the perfect is never used without, at the same time, one of these words, which are signs of the dependence of one circumstance on another as to time, being used along with it. I will here give a few examples, in which these words are used, and in all of which we shall see that the compound of the perfect is employed according to the rule just given.

Poichè l'ora del mangiàre fu venuta,
andàrono a sedere. Boc. D.

When the time for eating *was come*,
they *went* to sit down.

Poichè ebbero il digiun rotto, comin-
ciàrono a cantare. Boc. D.

After they *had broken* their fast, they
began to sing.

Non vi fui appena compárso, chela
corte mi destinò a quel càrico.
BEN. L.

I *had* hardly *appeared* there, when the
court *destined* me to that employ-
ment.

Costui non si tosto veduta ebbe la
tela, che riconobbe il valóre.
SOA. N.

He *had* no sooner *seen* the canvass,
than he *knew* the value.

Dappoichè fu morte Otto III, li elet-
tóri elissero Arrigo I. G. VIL. S.

After Otho III *had died*, the electors
elected Arrigo I.

Quando ebbe desinato, usò di casa.
SAC. N.

When he *had dined*, he *went* out of
doors.

Il fanciullo, come sentito l' ebbe ca-
dère, così corse a dirlo alla donna.
Boc. D.

The boy, as soon as he *had heard* him
fall, immediately *ran* to tell it to the
woman.

Conchiúsoch' ebbe questo nel pensiero,
Nove arme ritrovò, &c. ARI. O. F.

When he *had settled* this in his mind,
he *found* new arms . . .

229. As to the *future time*, there is but little difference between the two languages. There is one simple form, and one compound form, in the verb; and these two Italian forms exactly correspond with ours.

Io farò,	|	I shall do.
Io avrò fatto,	|	I shall have done.

In speaking of a future time, we frequently put one verb in the *future* and another in the *present time*. As, I *will tell* him if he *comes*, I *shall speak* when he *is* gone. The Italians, in such cases, almost always put both verbs in the future: gli *dirò* se *verrà*, I *will tell* him if he *shall come*; Io *parlerò* quando *sarà* partito, I *shall speak* when he *shall be* gone. When *se*, if; *quando*, when; *quanto*, as long as or while, are used thus, the two verbs are, almost always, both in the future in Italian:

Ci verrò volentieri se il padrone lo accorderà. GOL. COM.	|	I will come here willingly if my mas- ter permits it.
Quando ne sarà il tempo, avviserotti. ARI. O. F.	|	When the time for it is, I will tell thee.
Io ho amato Guiscardo, e quanto vi- verò l'amerò. BOC. D.	|	I have loved Guiscardo, and while I live I shall love him.

That is, *shall permit*, *shall be*, *shall live*. However, it frequently happens that *se* and *quando*, though relating to the future time, have one of the verbs coming after in the present time, as our *if* and *when* have in English:

Se ti sento favellare, io ti taglierò il collo. MAC. C.	|	If I hear thee speak, I will cut thy throat.
Se tu m'hai chiaro di quattro cose, io ti perdonerò. SAC. N.	|	If thou makest me sure of four things, I will pardon thee.
Nè tornerò, se vincitor non torno. TAS. G. L.	|	Nor will I return, if I return not conqueror.
No, vi anderà quando torno. GOL. C.	|	No, she shall go thither when I return.

Here is *sento*, *fai*, *torno*, *torno*, in the *present time*. They should be, according to the rule generally observed by the Italians, *sentirò*, *farai*, *tornerò*, *tornerò*, in the *future*.

230. As to the times of the *subjunctive* and *conditional* modes, it is somewhat difficult to fix any precise rules for them. In speaking of the modes, I have endeavoured to explain the

different manners of turning our signs *may, might, should, would*, and *were* or *wert*, into Italian; and, in doing that, something was necessarily said about the *time* of these modes.

We see, in the conjugations, that there is a present time simple and a past time simple in the subjunctive mode, and also, a compound of the present and a compound of the past time. Now, we must observe, that when the verb that governs the subjunctive is either in the *present* or in the *future*; then, the present time of the subjunctive must be used; as:

Io desidero che voi mi mandiate,	I desire that you <i>may send</i> me.
Io desidererò che voi mi mandiate,	I shall desire that you <i>may send</i> me.

Here the present of the subjunctive expresses, decidedly, a *future time*; and it does, in fact, express both *future* and *present*.

Io non so se egli sia ricco, o no,	I do not know whether he <i>be</i> rich, or not.
------------------------------------	---

Here it is in the *present*. The verb expressive of *desire* has reference to the future, and the verb expressive of *doubt* has reference to the present. Again, there is the compound of the present, which refers to the *past*:

Io non credo che l' abbia fatto ancóra,	I do not think that he <i>has done</i> it yet.
--	---

If the verb governing be in any time other than the present or the future, then the subjunctive must be in the past time, either simple or compound as the meaning may dictate; as:

Io temeva che ciò avvenisse,	I feared that that <i>might happen</i> .
Io ho temuto che ciò avvenisse,	I have feared that that <i>might happen</i> .
Io temeva che ciò fosse avvenuto,	I feared that that <i>might have happened</i> .
Io aveva temuto che ciò avvenisse,	I had feared that that <i>might happen</i> .

As to the conditional; this mode always expresses our *should* or *would*, and admits of as little explanation, as to its time, as do our verbs when accompanied by those signs. There is one simple form, and one compound, in this mode, just as there is with our verbs when they are joined with *should* or *would*.

In speaking of the modes, I have said all that I deemed necessary about this. There is, indeed, no difficulty in it.

Gli dissi che io *verréi*,

I told him that I *should* (or *would*)
come.

Gli dissi che io *sarei venuto*,

I told him that I *should* (or *would*)
have come.

So far it is pretty clear that the Italian verb, in both simple and compound form, has reference to something *past*, and, like our verb as employed with the *should* or *would*, seems to promise something that was to come after a time now past. But, if we were to say,

Che *faréste* voi se egli *venísse* ?

What *would* you do if he *should*
come ?

What *should* you do if he *should*
come ?

What *should* you do if he *were to*
come ?

Here the conditional *faréste* is expressed, in English, by either *would do* or *should do*; and, the subjunctive *venísse*, by *should come* or *were to come*. But here is *no time in particular* supposed, either in the *faréste* or in the *venísse*, any more than there is in the English *would do* and *should come*, *should do* and *should come*, *should do* and *were to come*. There are, then, in fact, manners of using both of these modes, the subjunctive and the conditional, which imply an *uncertainty* as to any particular time at all, whether present, past, or future.

3d. Of the Number and the Person.

231. A verb cannot be used without having a noun or pronoun, either expressed or understood, for its *nominative*, as it is called; that is, the verb, as expressing some act or some state of being or other, must always be understood as intended to express that some person or thing acts, or that some person or thing exists in some way or other. The verb must be in the same number and person as the noun or pronoun which stands for its nominative, and this agreement between the nominative and the verb grammarians call *concord*. There are two num-

bers, called the *singular* and the *plural*; and there are three persons, called the 1st person, the 2d person, and the 3d person :

Singular.	{	1st. <i>I,</i>
		2d. <i>Thou,</i>
		3d. <i>He, or she.</i>
Plural.	{	1st. <i>We,</i>
		2d. <i>You,</i>
		3d. <i>They.</i>

So far this matter is so simple, as relates to all languages, that it would be needless to enter into further explanation. It is necessary, however, to observe certain rules here, or we may commit great errors in putting what we would say into Italian.

232. Observe, first, that the Italians do as we do in using the second person plural of the verb, instead of the second person singular. It has long been out of fashion for us to use such expressions as, *thou hast*, I speak to *thee*, and such-like. We, now-a-days, say, *you have*, I speak to *you*, and so on, though we be addressing a single person only. The Italians do the same, saying, *voi avéte*, io parlo a *voi*, instead of, *tu hai*, io parlo a *te*. It must be observed, however, that, in familiar style, they address people with the *thou* and *thee* very commonly; much more commonly than we do in any part of our country. In what is called *elevated style*, also, such as poetry, the Italians always use the singular, just as we do. The use of the plural instead of the singular, in common conversation, is intended merely as a mark of respect.

233. Whenever two or more nouns or pronouns, whether they be both in the singular, or both in the plural number, or of different numbers, come together as the nominatives of one verb, the verb, in Italian, must always be in the plural number; as :

Il cavállo e la vácca sono nel
prato,
I caválli e la vácca sono nel
prato,
Tu ed io andrémo insiéme,
Tu e noi andrémo insiéme,

The horse and the cow *are* in the
meadow.
The horses and the cow *are* in
the meadow.
Thou and I *will go* together.
Thou and we *will go* together.

Observe, here, that the first person is preferred to the second, and the second to the third. We must, therefore, say,

Voi ed io *siámo* contenti,You and I *are* contented.Pietro e voi *siéte* venuti,Peter and you *are* come ;and not, *voi ed io SIÉTE, Pietro e voi SONO.*

234. The Italians frequently use the verb in the second person singular along with the pronoun of the second person plural, when they are addressing a single individual, particularly in familiar or colloquial style ; and this occurs, generally speaking, in the past imperfect time of the indicative mode : as, *voi AMAVI*, you loved, *voi AVÉVI*, you had, instead of *voi AMAVÁTE*, *voi AVEVÁTE*. The same occurs sometimes in the past time of the subjunctive, as in the following example, where we see *avéssi* instead of *avéste* :

Se voi m' *avéssi* parláto a Parigi, &c.If you *had* spoken to me at Paris...

MAC. C.

235. When the conjunction *o*, which represents both our *or* and our *either*, comes between two nouns or pronouns ; then, in Italian, as in English, the verb is in the singular ; as :

O l'avarizia o la prodigalità *regna*
ne' ricchi,Either avarice or prodigality *reigns*
amongst the rich.

But if there be several nouns or pronouns nominatives to the same verb, and one or more of them be in the plural ; then the verb must be in the plural ; as :

Il príncipe, o i suoi súdditi, *saranno*
temúti,The rince, or his subjects, *will be*
feared.

236. When the conjunction *nè*, which represents both our *nor* and *neither*, comes between two nouns or pronouns, no matter whether they be in the singular or plural, the verb must be in the plural ; as :

Nè il pericolo nè il timor *ebbero* forza
a muóverlo,Neither danger nor fear *had* power to
move him.Nè l'uno nè l'altro *v'andárono*,Neither the one nor the other *went*
there.

But, if the act or the state of being to be described by the verb be such as can be performed or occupied by only *one* individual, then the verb must be in the singular, although

several individuals be mentioned. As, if I were to speak of two persons, one of whom should be intended as the king of a country; then, taking it for granted that but *one king* could be at a time, I should say,

Nè Carlo nè Enrico sarà re,

Neither Charles nor Henry will be king.

And not *sarànno*: because the state of being king could be occupied by only one of them.

237. In speaking of the Syntax of Adjectives, I have noticed those words which are called *nouns of multitude*, or *collective nouns*. I mentioned, also, the words *il più*, most; *la più parte*, the most part; *la maggior parte*, the greater part; *un buon numero*, a good number; *la metà*, the half; *una parte*, a part; *una gran parte*, a great part; *una quantità*, a quantity; *un terzo*, a third; *un quarto*, a fourth, &c.; these words are used with the verb following either in the singular or in the plural, as such words may be in our language, just according as they may be intended to express *quantity* without reference to number, or as they precede a noun in the plural.

238. With the nouns of multitude, such as *a multitude*, *the people*, *a crowd*, *the public*, it is frequently optional with us to put the verb in the singular or the plural. The Italians always put the verb in the singular with these nouns; as:

La moltitudine si fe' ministra di qualunque disegnásse, &c. MAC. D.

The multitude *made* itself a tool of whomsoever designed...

Il popolo andò ad incontrarli, ne uccise alcuni, &c. MUR. A.

The people *went* to meet them, *killed* some of them.

Il pópolo minuto si levò in arme. MAC. S.

The common people *arose* in arms.

Quivi ov' è tanta gente afflitta, &c. ARI. O. F.

There where there *are* so many people afflicted.

Póvera e nuda vai, filosofia, Dice la turba al vil guadagno intesa. PET. S.

Poor and naked thou goest, philosophy, *say* the crowd intent on vile gain.

There are, however, examples to be found, in which the Italians, in these cases, put the verb in the plural. In the

following one, there are the verb and the adjective in the plural: *erano ignoranti*, instead of, *era ignorante*:

Potete vedere come il comune popolo erano ignoranti.	G. VII. S.		You may see how the common people were ignorant.
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239. The preposition *con*, with, is sometimes used in such a way as to have, apparently, the same sense as the conjunction *e*, and; and, in such case, there being two nouns or pronouns used with the verb, the verb is frequently put in the plural; as:

Dopo che Elvira collo sposo furono partiti per l'Indie, &c.	SOA. N.	|	After Elvira with her husband were gone to the Indies...
--	---------	--	---

La reína, con l'altre donne, a carolar cominciaron.	Boc. D.	|	The queen, with the other ladies, began to dance.
--	---------	--	--

Then, again, in other similar cases, the verb is in the singular; as:

Se Emanuele, coi due suoi fidi, non si fosse interposto, &c.	SOA. N.	|	If Emmanuel, with two of his con- fidants, had not interposed himself.
---	---------	--	---

Ed ei con essi riman sepolto fra le rovine.	SOA. N.	|	And he with them remains buried amongst the ruins.
--	---------	--	---

We express ourselves in both these ways, like the Italians: she *with* her husband *were* gone, or, she *with* her husband *was* gone. The question here is, whether the first noun or pronoun be or be not *exclusively* the nominative of the verb. SIGNOR BIAGIOLI defends the putting of the verb and the adjective in the *plural*, in such cases; and SIGNOR BARBERI condemns it. According to the opinion of the latter, the *furon partiti* and the *cominciaron*, in the above examples, should have been *era partita* and *cominciò*; and I think SIGNOR BARBERI is right.

240. When one of the relative pronouns, *che* or *quale*, comes between *two nominatives*, the latter nominative being in the plural number, and the former in the singular, the verb following is sometimes put in the singular, though its proper nominative is the nominative that is in the plural; as:

Césare era uno di quelli che voléva pervenire al principato di Roma.	MAC. P.	|	Cesar was one of those who wished to arrive at the dominion of Rome.
---	---------	--	---

This is certainly bad grammar. It should have been, *uno di QUELLI che volévano* pervenire; because, the relative *che* here relates to *quelli* and not to *uno*. *Uno* is in the singular, and is the nominative of the verb *essere*; and *quelli* is in the plural, and is the nominative of the verb *volére*.

241. The main thing to be observed as relates to *Person*, is, a manner which the Italians have of using the *third person* instead of the *second*. We, for the sake of politeness, have substituted our *you* for our *thou*, in addressing a single individual. The Italians and the French have done the same; the former having substituted *voi* for *tu*, and the latter *vous* for *tu*. But, in the language of the Italians, as in that of the Spaniards, a still further sacrifice of grammar to politeness has been made. The Italians, in addressing persons to whom they wish to show particular respect, apply to them the title of *Signoría*. This is a word of general use, and means the same as our *lordship*, *ladyship*, *worship*, or something of that sort, and is, as generally employed, merely intended as an acknowledgment of the respectability or gentility of the person addressed. The Italians use the possessive pronoun with this word, saying, *la vostra Signoría*, as we do in saying *your lordship*, *your ladyship*, *your worship*. This title, joined along with the pronoun, is abbreviated to *Vosignoría*, or *Vossignoría*; and in writing, the two letters V. S. are often employed to represent the *vostra* and the *signoría*. In the plural, it becomes *le signorie loro*, or *le loro signorie*, that is, *their lordships*, *their worships*, &c. Thus, the Italians say,

Come sta vosignoría?

| How is your worship?

Come stanno le signorie loro?

| How are your worships?

That is, *how are you*, *Sir*, *Madam*, or *Miss*? *how are you*, *gentlemen*, or *ladies*? The titles of *Signore*, *Sir* or *Mr.*, and *Signora*, *Madam* or *Mistress*, are frequently used in the plural, in place of the *Signorie*, and they are preceded by the pronoun *loro* or *lor*: *lor Signori*, you (meaning *gentlemen*); *lor Signore*, you (meaning *ladies*). The *Signoría* is a noun of the feminine gender; and in order to avoid the use of so long a

word, or the repetition of it, the Italians bring in the personal pronoun of the feminine gender, and say, in addressing a person :

Spero che *ella* sta bene,
Ho parlato di *lei*,
Le parlerò domani,
La vedo adesso,

I hope that *you* are well.
I have spoken of *you*.
I will speak to *you* to-morrow.
I see *you* now.

That is, literally, I hope *she* is well, I have spoken of *her*, I will speak to *her* to-morrow, I see *her* now. And this too, though the person spoken to be a *man*. The reason for employing the pronoun of the feminine gender is, that it is not *voi*, you, but the title *vosignoria*, that is understood :

Spero che *vosignoria* sta bene.
Ho parlato di *vosignoria*.
Parlerò a *vosignoria* domani.
Vedo *vosignoria* adesso.

In such cases as these, then, the *verb* agrees with the pronoun, the pronoun being in the third person, though the person addressed is in the second person. Observe the following examples :

La casa ov' *ella* abitava mi par tut-
tavia abitata da lei medesima.

BEN. L.

The house where *you* dwelled ap-
pears to me always inhabited by
yourself.

Io ne la ringrazio infinitamente.

BEN. L.

I thank *you* for it very much.

Se ciò fosse vero, O quanta invidia le
porteréi!

BEN. L.

If that were true, O how much envy
I should bear *you*!

That is, literally translated, where *she* dwelled, by *herself*, I thank *her*, I should bear *her* envy, because, what is meant here is, la casa ove *vosignoria* abitava; and so on in the other examples.

242. It sometimes occurs, that, in employing the relative following two nominatives, the verb is made to agree with the first, when it should agree with the second nominative; as, in these examples :

Io son colui che tenni ambo le chiave
Del cor di Federigo.

DAN. IN.

I am *he* who held both the keys of the
heart of Frederick.

Io son veramente colui che quel
uomo uccisi stamane.

Boc. D.

I am really *he* who killed that man
this morning.

Siéte voi quella donna che gli dovéte
venire a parláre ?

Boc. D.

Are you that woman who ought to
come to speak to him ?

In the two first examples, the verbs *tenni* and *uccísi* are in the first person, when they should be in the third ; and, in the latter example, the verb *dovéte* is in the second person, when it should be in the third. These examples are, as to *person*, just similar to what the one given in *Paragraph 240* is as to *number*. These instances of bad grammar arise when, as is the case in the above examples, there is only one person intended to be spoken of, though there be two nominatives in the sentence. It should have been, *io son colui che tenne, io son veramente colui che uccise, siéte voi quella donna che deve*. It is when the verb *éssere*, to be, is used between two nominatives, as we see it in the above examples, that this error is apt to be committed. It is clear that the *io* and the *voi* are, here, nominatives of the verb *essere*, to be, and that the *colui* and the *quella donna* are the nominatives of the verbs *tenére*, to hold, *uccídere*, to kill, and *dovére*, to owe. The relative *che* does not relate to the *io* and the *voi*, but to the *colui* and the *quella donna* : consequently, it should have been *tenne, uccise, deve*.

4th. Of the Participle.

243. There are, belonging to each verb in our language, two *participles* as they are called. The participle, which is the same sort of word, or very nearly so, in all languages, is thus called, because it partakes of the different natures of several parts of speech. It is, in its origin, a part of the verb ; but, as employed in some cases, it has an *adjective* sense, and, at other times, it is used as a *noun*. In order to distinguish the one participle from the other, the one is called the *active* participle, and the other the *passive* participle. Thus, the word *loving* is said to be the active participle of our verb *to love*, and the word *loved* is said to be the passive participle of the same verb. Some grammarians give the active participle the name of *participle present*, and the passive participle that of *participle past*. We will first see how the Italians express the sense of our active participle, and, afterwards, we will go to the passive participle.

244. We use our active participle in three ways; first, as a part of the *verb*, to describe the act or the state of being of a person or thing; second, as an *adjective*, to characterise a person or thing in some way; third, as a *noun*. For example:

1. He is always *laughing*.
2. He has a *laughing* face.
3. *Laughing* indicates mirth.

Thus it is with our participle, which ends always in *ing*. Now, if we look back at the conjugations of verbs (page 80), we shall see that the Italians have *two* participles which are called active; one ending in *ndo*, and another ending in *nte*. Observe, then, that, in Italian, the 1st of the above examples would be translated with the participle in *ndo*, the 2d by the participle in *nte*, and the 3d by the *infinitive of the verb* along with the *definite article*; thus:

1. Sta sempre *ridéndo*.
2. Ha un viso *ridénte*.
3. *Il ridere* indica l'allegria.

It is a rule, that the first of these manners, in Italian, must not be employed when, in English, there would be a *preposition* before the participle. In such case, the Italians would use the *infinitive of the verb* after the preposition; as:

of laughing,	<i>di ridere.</i>
to laughing,	<i>a ridere.</i>
from laughing,	<i>da ridere.</i>
by laughing,	<i>da ridere.</i>
in laughing,	<i>in ridere.</i>
with laughing,	<i>con ridere.</i>
for laughing,	<i>per ridere.</i>
without laughing,	<i>senza ridere.</i>

The only exception to this rule is, that the preposition *in* is sometimes used along with the participle ending in *ndo*; as:

Tremo *in pensándo*, chel' amor filiále
abbia potúto condúrtil, &c.
SoA. N.

I tremble *in thinking* that filial love
may have led thee

Egli *in parténdo* quasi tutto avéa seco
portáto. SoA. N.

He *in departing* had carried with him
almost all.

Dove *in passándo* le vestigia ei pose.
TAS. G. L.

Where *in passing* he left his tracks.

Here we see *in pensádo*, *in partédo*, *in passádo*; instead of *in pensúre*, *in partíre*, *in passúre*, which latter manner is much more agreeable with the Italian language; and, thus, in the following examples, we see *in vedére*, *in pensúre*, *aspettúre*, *antivedére*, *in domáre*, *in amár*, *in seguír*, *in lasciár*:

Infinita fu l' allegrezza che sentii <i>in vedére</i> , &c. BEN. L.	Infinita was the joy that I felt in <i>seeing</i> . . .
Se i míseri mortali fosser pradénti <i>In pensúre</i> , <i>aspettúre</i> , <i>antivedére</i> I vari casi, &c. BOJ. O. I.	If miserable mortals were prudent, in <i>considering</i> , <i>anticipating</i> , <i>foreseeing</i> , the various accidents
Prima si valse dell' armi loro <i>in domáre</i> i pópoli convicini. MAC. D.	First he availed himself of their arms in <i>subduing</i> the neighbouring people.
Nè <i>in amár</i> , nè <i>in seguír</i> la mia dóнна. ARI. O. F.	Neither in <i>loving</i> , nor in <i>following</i> my mistress.
Ella non sente pena <i>in lasciármí</i> . GOL. C.	She does not feel pain in <i>leaving</i> me.

In using the participle ending in *ing*, we often leave to be understood one or other of the prepositions *in* and *by*; as: USING *him well*, *you will gain his good will*. This is constantly the case in Italian also; as in the following examples:

Non la perderò <i>dándola</i> a te. BOC. D.	I shall not lose her in <i>giving</i> her to thee.
Védesi molte volte come la umiltà non solaménte non giòva, ma nuóce, massimaménte <i>usándola</i> con gli uómini insolénti. MAC. D.	It is many times seen that humility not only profits not, but injures, particularly <i>by using</i> it with insolent men.
Vincéndo la frívola quistione, si perde assái spesso il caro amico. D. CAS. G.	In <i>getting</i> the better of the frivolous question, we very often lose the valued friend.

There is nothing more that requires particular notice as respects the participle ending in *ndo*; excepting that, whenever we, in English, could use the indicative or subjunctive mode, along with our *that*, *who*, or *which*, instead of expressing our meaning with the participle in *ing*, in all such cases, the Italians prefer that manner which resembles the former of these two manners of ours; as:

I see a man <i>running</i> , or, I see a man <i>who runs</i> ,	} Vedo un uómo <i>che corre</i> .
--	-----------------------------------

I hear a person <i>speaking</i> ,	}	Odo una persona <i>che parla</i> .
or,		
I hear a person <i>that speaks</i> ,	}	Il cane <i>che abbaja</i> è mio.
The dog <i>barking</i> is mine,		
or,		
The dog <i>which barks</i> is mine,		

245. And, observe, that the infinitive is almost always used instead of the participle ending in *ndo*, after such verbs as signify the different manners of *perception*, such as *udire*, to hear; *vedere*, to see; *sentire*, to feel; unless the *che*, or some other relative pronoun, be, as in the above examples, employed; as:

Ed ecco a se <i>venir vede</i> un battello.	|	And behold he <i>sees</i> a boat <i>coming</i> to
ARI. O. F.		him.

246. The active participle frequently stands before the noun which is the nominative of the verb; as:

<i>Essendo</i> il re andato alla caccia,	|	The king <i>being</i> gone to the chase.
<i>Combattendo</i> valorosamente i soldati,		The soldiers <i>fighting</i> bravely.

247. There has been some dispute amongst grammarians as to the name which should be given to the participle ending in *nte*. In the following examples, we see it employed as an *active* participle:

Or non è questa terra quasi una grande nave <i>portante</i> uomini? &c.	|	Now is not this earth like a great ship <i>carrying</i> men?
G. VIL. S.		

Ma che dirai tu ancora delle sue forze <i>stendéntisi</i> negli animali irrazionali?	|	But what wilt thou say of its powers <i>extending</i> themselves to irrational animals?
Boc. F.		

This makes it decidedly an *active participle*. But it is not now-a-days customary to employ this part of speech in this way. The Italians would say, una grande nave *che porta* uomini; sue forze *stendendosi*. The words of this kind, however, ending in *nte*, are all derived immediately from the verb, and they serve to express the sense of our participle ending in *ing*, when used as an *adjective*; and, also, as *nouns*, to express the same sense as our nouns, which end in *er* and have their origin in the verb. For example:

A living man,	Un uómo vivente,
or,	or,
A man who lives,	Un uómo che vive.
A laughing face,	Un viso ridente,
or,	or,
A face that laughs,	Un viso che ride.
A falling house,	Una casa cadénte,
or,	or,
A house that falls,	Una casa che cade.
A giver,	Un dante,
or,	or,
One who gives,	Uno che dà.
A receiver,	Un ricevén-te,
or,	or,
One who receives,	Uno che ricéve.
A believer,	Un credén-te,
or,	or,
One who believes,	Uno che crede.
A lover,	Un amán-te,
or,	or,
One who loves,	Uno che ama.
A learner,	Un imparán-te,
or,	or,
One who learns,	Uno che impára.

I need only observe, further, as relates to this *participle* as it is called, ending in *nte*, that it must always agree in *number* with the person or thing to which it may relate, whether it be used as participle, adjective, or noun; as:

Il viso ridente,	The laughing face.
I visi ridenti,	The laughing faces.
Un amante,	A lover.
Due amanti,	Two lovers.

248. Having considered the two participles; the one ending in *ndo*, the other in *nte*; the first of which is always used in a *verbal* capacity, and the second in the capacities of both *adjective* and *noun*, but very seldom in the way of *verb*; we next come to the third manner in which our participle in *ing* may be expressed in Italian, that is, as we see it in the last of the three examples numbered, by making use of the *infinitive mode* of the verb and the *definite article*. Observe, then, that in all cases where we use the participle ending in *ing* as a *noun*, the Italians use the infinitive and the article. So, when we say,

laughing indicates mirth, *reading* is useful, the Italians say, *the to laugh* indicates mirth, *the to read* is useful:

Laughing indicates mirth,
Reading is useful,
Writing will not be difficult to you,
Lying is an abominable crime,
Eating too much injures the health,

Il ridere indica l' allegria.
Il leggere è utile.
Lo scrivere non vi sarà difficile.
Il mentire è un crimine abbominévole.
Il mangiare sovréchio nuóce alla salute.

Thus it must always be, when our participle in *ing*, used as a noun, represents the *act of doing* something or the *state of being* in some way. But the Italians have, in many cases, a peculiar sort of noun, which has its origin in the verb, and which they employ, with the definite article, where our participle would be used, to express the business, occupation, or habit of *doing* something, or of *being* in some way; as:

Reading is useful,	{	<i>Il leggere</i> è utile,
		or,
		<i>La lettura</i> è utile.
Lying is abominable,	{	<i>Il mentire</i> è abbominévole,
		or,
		<i>La menzogna</i> è abbominévole.

Here, where the infinitives are used, it is meant the *act of reading*, the *act of lying*; and, where the nouns are used, it is meant the *occupation* or *pursuit of reading*, the *habit of lying*. In some cases, we have this choice of expression in common with the Italians; as:

Laughing indicates mirth,	|	<i>Il ridere</i> indica l' allegria,
or,		or,
Laughter indicates mirth,		<i>riso</i> indica l' allegria.

249. The article, used before the infinitive of a verb, must always be one or other of the masculine articles *il* and *lo*: *IL leggere*, reading; *LO scrivere*, writing. As to when *il* should be used and when *lo*, we have only to observe the rules given under *Paragraph 29*, where the agreement between articles and nouns is explained.

250. The two languages are frequently just alike, in their requiring or not requiring the *article*; in English, before the participle active, and, in Italian, before the infinitive mode; as:

*The rising of the sun,
The setting of the sun,
The coming of the evening,*

*Lo spuntár del sole.
Il tramontár del sole.
Il venír della sera.*

Observe, again, the following example, in which, in both languages, the article is used in the one instance and omitted in the other :

*La masserizia stà nel bene adoperáre
le cose non meno che in conser-
vare.* PAN. G. F.

*Economy consists in the well em-
ploying of things not less than in
preserving them.*

251. The use of the infinitive as a noun with the article, is an idiom of such constant use in Italian, and one that gives at once so much strength and elegance to that language, that I think it not unnecessary to take some further notice of it. We have seen, in the etymology of nouns, at *Paragraph 29*, how the article may be joined along with the prepositions *di, a, da, in, con, per, su*, when standing before nouns. It is just the same, then, with the infinitive, when used as a noun, as with other nouns. I will here give some examples, in which we shall see the infinitive always answering to our participle ending in *ing*, sometimes being preceded by the article alone, and sometimes with the article joined along with a preposition :

Se fu colpa il lasciárti, ecco l'amméndo.
GUA. P. F.

*If the leaving thee was a fault, here
is the atonement.*

*Ciascúno ama la vittória, e lo ésser
vinto ódia.* D. CAS. G.

*Every one loves victory, and hates
the being vanquished.*

Il veder molti públici eveniménti, &c.
BEN. L.

The seeing many public events.

*Il péggio che possa aspettáre un prin-
cipe dal popolo nemico, è l' ésser
abbandonáto da lui.* MAC. P.

*The worst that a prince can expect
from a popular enemy, is the being
abandoned by him.*

*Perchè avendo, nell' ingresso del suo
principáto, differíto l' andáre a
Roma, &c.* MAC. P.

*Because having, in the beginning of
his reign, deferred the going to
Rome, &c.*

*L' autorità del comandáre con la for-
ma dell' ubbidíre, &c.* BEN. L.

*The authority of commanding with
the form of obeying.*

*Era tumultuário e confúso il modo
del consultáre.* DAV. S.

*The manner of consulting was tu-
multuous and confused.*

*All' inténdere la sciagúra ella fu vi-
vaménte commossa.* SOA. N.

*At hearing the disaster she was much
troubled.*

Io riderò *al vedére* la lor rábbia.
SOA. N.

I shall laugh *at seeing* their rage.

Lontáno *dall' aver* più pensiéro, &c.
SOA. N.

Far *from having* any further thought.

———— un sasso
Che avévano l' onde *col picchiár* fre-
Cavo. [quén-
ARI. O. F.

A rock which the waves had hollowed
out *with frequent striking*.

Nel fiammeggiár del fulgór santo, &c.
DAN. PAR.

In the flaming of the holy thunder-
bolt, . . .

By these examples, it will be seen that the Italians use the article in cases where we could not. Besides the use of the infinitive with the definitive article alone, or that article when joined to a preposition, the Italians use it also with the *indefinite article*, and also with the *possessive pronoun*, just as we do our participle ending in *ing* ; as :

Ciò non è altro che *un pigliár* cogni-
zióne di cose mute. BEN. L.

That is no other than *a taking* notice
of inanimate things.

Un mormorár di fiume che scénde, &c.
PET. C.

A murmuring of a river which de-
scends . . .

Ma *il suo scherzar* è piéno
Di periglio, &c. TAS. A.

But *his playing* is full of danger.

Ma per dirti la cagióne
Del mio venir a te, &c. GUA. P. F.

But to tell thee the reason *of my*
coming to thee . . .

———— di che mérito son' io,
Che antivéggian profeti *il venir mio*?
ARI. O. F.

Of what merit am I, that prophets
foresee my coming ?

Avendo già compiúto la bella ninfa *il*
suo cantáre, &c. BOC. A.

The fair nymph having already finish-
ed her singing.

In using the *demonstrative pronouns*, also, we must translate our participle by the Italian infinitive ; as : *this* speaking, *QUESTO parláre* ; *that* murmuring, *QUEL mormoráre* ; and so on. In addition to the foregoing, I will give three more examples :

Virtù contr' al furóre
Prenderà l' árme, e fia *il combatter* corto.
PET. S.

Virtue against rage will take up arms,
and *the fight* will be short.

Non era l' *andar suo* cosa mortále.
PET. S.

Her step was something more than
mortal.

Al fin parlerà *il mio morire*.
GUA. P. F.

At last *my death* will speak.

These examples will serve to show to what an extent the Italians use the infinitive as a *noun*. To translate these literally, they would be: *the to fight* will be short; *her to go* was not a mortal thing; *my to die* will speak.

252. The PASSIVE PARTICIPLE serves, in Italian, as it does in our language, both as a part of the *verb* and as an *adjective*. For example :

The man whom I have deceived,
This is the deceived man,
The Pope has excommunicated
the heretic,
He was an excommunicated heretic,

I' uómo che ho ingannáto.
Questo è l' uómo ingannato.
Il Papa ha scomunicáto l'erético.
Era un erético scomunicáto.

The first *ingannáto* and the first *scomunicáto* are here employed as a part of the *verb*; and the second *ingannáto* and the second *scomunicáto* have the capacity of *adjectives*. In the first instance, the participles, along with the auxiliary verb *to have*, describe the *acts* of *deceiving* and *excommunicating*, of which acts the man and the heretic are the *sufferers* or *patients*; and, in the second instance, they describe, not any *acts*, but the *states* of *being deceived* and *being excommunicated*, which *states* of *being* are mentioned as circumstances descriptive of, or *characterizing*, the man and the heretic. It is easy to perceive that there is *passiveness*, the *suffering* of something, or the *having suffered* it, understood in both cases; and it is quite clear that the *ingannáto* and the *scomunicáto* are, in both cases, immediately derived from the verbs *ingannáre* and *scomunicáre*, just as the *deceived* and the *excommunicated* are derived from our verbs *to deceive* and *to excommunicate*. So far the matter is the same thing in the one language as it is in the other. But the passive participle is, in Italian, sometimes made to agree in *gender and number with the noun*, just as we have seen that adjectives are made to agree with the noun. Sometimes the participle must agree, and, at other times, it need not agree, with the noun, in gender and number; and, to show when this agreement is required, and when it is not required, is the object of what will here be said respecting the *passive participle*. There are, however, two Italian idioms as respects the use of

the passive participle, in which there is a differing from our language, and that, too, quite independently of any agreement between the participle and the noun. And these two idioms I must here point out.

253. The first is this: that the Italians frequently use the passive participle alone, in cases where we should be obliged to employ along with it the active participle of one or other of the auxiliary verbs; that is, the participle *having* or the participle *being*; for example:

*Having said this, he began to write,
The war being finished, the soldiers
returned,*

*Detto questo, cominciò a scrivere.
Finita la guerra, i soldati ritornarono.*

That is, to translate the Italian literally: *said this, he began to write; finished the war, the soldiers returned.* This is a thing that we can very seldom do in our language. The Italians have here a great advantage over us; for they can, just as they please, either employ both the active and the passive participle together in such cases, or, as in the above examples, the passive participle alone: *AVENDO DETTO questo, having said this, or, DETTO questo, said this; ESSENDO FINITA la guerra, the war being finished, or, FINITA la guerra, finished the war.* We read in MILTON's *Paradise Lost*: "*this said, he formed thee, O Adam*"; that is, *having said this.* But, it is seldom that our language admits of such expressions. I will give a few more examples, in which the *avendo* or *essendo* is omitted:

*Affacciatosi ad una finestra il duca
d' Argos, promise loro, &c. MUR. A.*

*The Duke of Argos, having presented
himself at the window, told them...*

*Di questo avuto avviso, il re Frisone, &c.
ARI. O. F.*

*King Frisone having had advice of
this.*

*Intesa l' ambasciata, restò alquanto
sospeso. GIA. S.*

*Having heard the message, he re-
mained somewhat irresolute.*

*E accompagnato lui insino alla porta
del mio palagio, &c. BOC. F.*

*And having accompanied him as far
as the door of my palace...*

*I Latini inteso questo, ed avendo
coscienza di molte cose, &c.
MAC. D.*

*The Latins having heard this, and
having knowledge of many things..*

*Allontanati in questa maniera dalla
corte il Contestabile ed il Duca di
Guisa, &c. DAY. S.*

*The Constable and the Duke of Guise
being in this manner removed from
the court,...*

Again, the Italians use the passive participle before the word *che*, that; the *che*, in such case, having the meaning of our *when, after, or as soon as*. For example :

*Inteso che n' ebbe il motivo, ei gli
parve sì strano, &c.* SOA. N.

*When he had heard the motive, it
appeared to him so strange, . . .*

*Conchiúso ch' ebbe questo nel pensiero,
Nove arme ritrovò, &c.* ARI. O. F.

*As soon as he had settled this in his
mind, he found new arms, . . .*

*Doma che fu la potenza de' nobili, e
finita che fu la guerra con l' Ar-
civescovo, &c.* DAV. S.

*When the power of the nobles was
overcome, and when the war with
the Archbishop was finished, . . .*

*Pervenuto che fu il re ai confini della
Spagna, e consegnato ch' ebbe ai
deputati la regina Isabella, &c.*
DAV. S.

*After the king was arrived at the
confines of Spain, and after he had
entrusted the queen Isabella to the
deputies . . .*

That is, literally : *heard that* he had, *concluded that* he had, *overcome that* was the power, *finished that* was the war, *arrived that* was the king, *entrusted that* he had. Instead of this manner of expression, the sense might have been expressed, in Italian just as in English, by using the active participles of the verbs *avére*, to have, and *essere*, to be ; that is, by saying, *avéndo inteso*, having heard, *avéndo cochiúso*, having concluded, *esséndo doma*, being overcome, *esséndo finito*, being finished, *esséndo pervenuto*, being arrived, *avéndo consegnato*, having consigned.

254. The other idiom that I have to mention is, the use of the infinitive of a verb actively, where we should use it passively ; that is, the Italians say, for example, *to deceive*, where we should say, *to be DECEIVED*. This, however, occurs with the verb only when it comes after certain other verbs, which are very few in number ; namely, the verbs *fare*, to make or cause ; *lasciáre*, to let or allow ; *vedére*, to see ; *udíre*, to hear ; *sentíre*, to feel or hear ; and *inténdere*, to hear. Examples :

*Fatevi pagáre,
Mi lascio ingannáre,
Si vede priváre,
Vi ho udito chiamáre,
Mi sento feríre,
L' ho inteso nomináre,*

*Cause yourself to be paid.
I allow myself to be deceived.
He sees himself deprived.
I have heard you called.
I feel myself wounded.
I have heard him named.*

That is, to take the Italian literally, *cause yourself to pay, I*

allow myself *to deceive*, he sees himself *to deprive*, I have heard you *to call*, I feel myself *to wound*, I have heard him *to name*; and, in this sense such phrases may be taken, if it be so *meant*. But we must observe, that they may have a very different meaning; a meaning which it is my object here to point out. The idiom is to be explained in this way: we say, cause yourself *to be paid*, and the Italians, to express the same idea, say, cause yourself *to pay*; but, then, they always express, or leave to be understood, the sense of *some person or thing*; and their *cause yourself TO PAY*, means, *cause SOMEBODY OR SOMETHING TO PAY you*. With the other examples it is just the same: *I allow some person or thing TO DECEIVE me*, *he sees some person or thing TO DEPRIVE him*, *I have heard some person or thing NAME you*, *I feel some person or thing WOUND me*, *I have heard some person or thing NAME him*. Observe, that, when the infinitive is used in this sense, after *fare*, *lasciàre*, *vedère*, *udìre*, *sentìre*, and *intendere*, the *object* of these verbs is the *infinitive* coming after, and not the *person or thing* spoken of. When the Italians say, *fátevi pagàre*, meaning, *cause yourself to be paid*, the meaning is, literally, *cause to you or to yourself to pay*; that is, *cause to yourself the act of paying*, the act being done *to you*, or *to yourself*, and *by some other person or thing*. Again: *Mi lascio ingannàre*, means, in one case, *I allow to myself the act of deceiving*, the act being done *by me to some one else*, and may mean, in the other, *I allow to myself, or to me, the act of deceiving*, the act being done *by some other person or thing to me*. The following are examples of this idiom. In all these examples we see the infinitive used after the verbs *fare*, *lasciàre*, *vedère*, *udìre*, *sentìre*, and *intendere*, upon the principle above explained.

Questi fece fare la chiésa di Santo
Dionisio in Frància. G. VIL. S.

This man caused to be made the church
of Saint Dionysius in France.

La memòria delle vittòrie lo facéva
amàre da molti, e temér da quelli
che &c. MAC. S.

The memory of his victories made
him loved by many, and feared by
those...

Egli accettò il papàto con molta alle-
grèzza, facéndosi nominàre Cle-
mente Quinto. FRO. N.

He accepted the papacy with much
joy, causing himself to be named
Clement the Fifth.

Rispose, <i>fatelo misurare, e se non è così, &c.</i> SAC. N.	He replied, <i>cause it to be measured,</i> and if it is not so..
Amendò molto lo stato di Roma, e <i>fece edificare templi, &c.</i> G. VII. ST.	He amended much the state of Rome, and <i>caused temples to be builded.</i>
E tutto suo património <i>fece vendere.</i> G. VII. S.	And all his patrimony he <i>caused to be sold.</i>
Il nome di tante bellicose nazione cominciò a <i>farsi strepitosamente udire.</i> DAV. S.	The renown of so many warlike nations began <i>to make itself loudly heard.</i>
Dal re pregato fu di dire il nome, O di <i>lasciarsi al men veder scoperto.</i> ARI. O. F.	He was entreated by the king to tell his name, or at all events to <i>allow himself to be seen uncovered.</i>
<i>Lasciati persuadere, figliuola mia.</i> MAC. C.	<i>Allow thyself to be persuaded,</i> my daughter.
Se non si fusse <i>lasciato ingannare da Césare Borgia, &c.</i> MAC. P.	If he had not <i>al'owed himself to be deceived</i> by Cesar Borgia.
Colui che inganna troverà sempre chi si <i>lascierà ingannare.</i> MAC. P.	He who deceives will always find some one who <i>will allow himself to be deceived.</i>
Io che <i>sforzar così mi veggio, &c.</i> ARI. O. F.	I who <i>see myself thus constrained.</i>
Quelli cittadini che si <i>veggono sprezzare, &c.</i> MAC. D.	Those citizens who <i>see themselves slighted.</i>
I Lucchesi, <i>vedendosi strignere, ricorsero al Duca.</i> MAC. S.	The people of Lucco, <i>seeing themselves pressed,</i> had recourse to the Duke.
Per non <i>udir Rináldo nominare.</i> ARI. O. F.	In order not to <i>hear Rinaldo named.</i>
—— paróle ingiuriose S' <i>odon per tutto usar da quelle genti.</i> MAC. R.	Abusive words are <i>heard every-where used</i> by those people.
Si <i>sente chiamar da una finestra.</i> ARI. O. F.	He <i>hears himself called</i> from a window.
La tradita dama incominciò a <i>sentirsi straziare da dolori acutissimi.</i> SOA. N.	The betrayed lady began <i>to feel herself tormented</i> by most acute pains.
Si <i>senti pungere dal desiderio della gloria.</i> SOA. N.	He <i>felt himself urged</i> by the desire of glory.
In cento bocche <i>intesi Della patria chiamarti Padre, &c.</i> MET. O.	In a hundred months I <i>heard thee called</i> father of thy country.

There are some instances, in our own language, in which the infinitive may be employed instead of the participle. We

say, for example, with the verb *to hear*: I have heard *tell* of such a thing; I have heard *say* of him, instead of, I have heard such a thing *told* of, I have heard it *said* of him. Thus, with the verb *udire* to hear, we see the two languages perfectly agreeing in the following example, wherein, in the English, we may say either *heard speak* or *heard spoken*.

Udì ragionare dell' Abate di Cligni.
Boc. D.

| He heard speak of the Abbot of
Cluny.

255. We have now to see when the passive participle is made to agree with the noun, and when not. The termination of the passive participle is, in its original form, that of *o*; but, in order to agree with the noun in gender and number, it is subject to all the varieties of ending that an adjective ending in *o* would be subject to; that is, the original ending in *o* may be changed to *a*, *i*, or *e*. As:

Un uomo scomunicato,
Una donna scomunicata,
Gli uomini scomunicati,
Le donne scomunicate,

| An excommunicated man.
An excommunicated woman.
The excommunicated men.
The excommunicated women.

Here we see the participle used in the mere capacity of *adjective*, and, being so used, we see that it is liable to change its ending, to agree with the noun in *gender* and in *number*, in just the same way that any other adjective would be. Let it be observed, that the passive participle must always have along with it, either expressed or understood, some part of one or other of the auxiliary verbs *avere*, to have, or *essere*, to be. In the above example, the *un uomo scomunicato*, means, *un uomo CHE È STATO scomunicato*, a man *who HAS BEEN* excommunicated, &c. It depends, in a great measure, upon the using of the one or of the other of these verbs, whether the participle is to agree with the noun or not. We see, that the participle must always agree, in gender and number, with the noun, whenever it is used, as in the above examples, merely as an *adjective*. In addition, then, to that rule, observe the following rules.

FIRST. The participle changes its form, when it is used with *essere*, when the verb to which it belongs is a *neuter*

verb; or when it is a *passive* verb, whether *reflective* or otherwise; as:

Neuter Verb.	{	L'uomo è <i>venuto</i> ,	{	The man is <i>come</i> .
		Gli uomini sono <i>venuti</i> ,		The men are <i>come</i> .
		La donna è <i>venuta</i> ,		The woman is <i>come</i> .
		Le donne sono <i>venute</i> ,		The women are <i>come</i> .
Passive Verb.	{	L'uomo è <i>stimato</i> ,	{	The man is <i>esteemed</i> .
		Gli uomini sono <i>stimati</i> ,		The men are <i>esteemed</i> .
		La donna è <i>stimata</i> ,		The woman is <i>esteemed</i> .
		Le donne sono <i>stimate</i> ,		The women are <i>esteemed</i> .
Reflective Verb.	{	L'uomo si è <i>lodato</i> ,	{	The man has <i>praised</i> himself.
		Gli uomini si sono <i>lodati</i> ,		The men have <i>praised</i> themselves.
		La donna si è <i>lodata</i> ,		The woman has <i>praised</i> herself.
		Le donne si sono <i>lodate</i> ,		The women have <i>praised</i> themselves.

Here are different *sorts of verbs* used: *neuter*, *passive*, and *reflective*. See these sorts distinguished in Paragraphs 258, 259, and 261. Now, the above rule is invariable, as far as relates to the *neuter* verb and the *passive* verb when *not reflective*. But, when the verb is *reflective*, as in the above examples of *lodare*, there are cases in which the participle may be unchangeable in its termination. ZOTTI gives us these examples:

Questa donna si è <i>proposta</i> per modello a' suoi figli,	{	This lady has <i>proposed</i> herself as a model to her children.
Questa donna si è <i>proposto</i> di maritarsi,		This lady has <i>proposed</i> to herself to marry.

Translate the examples literally, and they will be, *this lady IS PROPOSED HERSELF as a model to her children*, *this lady IS PROPOSED TO HERSELF to marry*. The distinction here to be made is a singular nicety in the Italian language. If we observe these well, we see that, in the first example, the verb *to propose* has no other end or object than the lady herself; and here the *si* means simply *herself*: the lady has *proposed herself* as a model. But in the latter example, there is the *to marry*, which is there the object of the verb. In this example, the verb partakes, therefore, of the nature of two different sorts of verbs. It is simply an active verb, as far as relates to the thing proposed, namely, *to marry*; and it is *reflective*, inso-

much that the lady is, at once, the maker of the proposal and the person to whom the proposal is made. The reason why the participle does not agree with the noun *donna* in the latter example as it does in the former, is, I think, very clear: in the former it is the *lady herself* who is *proposed*; in the latter it is the *act of marrying* that is proposed. We see that the *herself* and the *model* are one and the same thing; while the *herself* and the *to marry* are two separate things.

SECOND. When the verb *avére* to have, is employed as an auxiliary, it is the general rule, that the participle is to undergo no change to agree with the noun that is the object of the verb; as:

Il ritórno della regína ha <i>rallegráto</i> i cuóri di tutta la Fráncia. BEN. L.	The return of the queen has <i>rejoiced</i> the hearts of all France.
Avéndo Cárlo <i>scopérto</i> l' insidióse <i>prátiche</i> , &c. DAV. ST.	Charles having <i>discovered</i> the treach- erous plots
Avéndo <i>acquistáto</i> lo re tutta la <i>Spugna</i> , &c. SAC. N.	The King having <i>acquired</i> all Spain.
Ma considerádo Ciro, e gli altri, che hanno <i>acquistáto</i> e <i>fondáto</i> regni, &c. MAC. P.	But considering Cirus, and the others, who have <i>acquired</i> and <i>founded</i> kingdoms . . .

And not, *rallegráti*, *scopérte*, *acquistáta*, *acquistáti*, *fondáti*. According to this rule, which is one in which almost all grammarians agree, we must say, *ho SPERÁTO la PACE*, I have *hoped* for peace; *ho RICEVÚTO le vostre LÉTTERE*, I have *received* your letters; and not, *speráta*, *ricevúte*. However, though this is the *rule*, as laid down by grammarians, we find instances of a contrary practice amongst the best writers. For example:

La mórte di Monsignor Vescovo ha <i>priváta</i> la chiesa d'un gran preláto. BEN. L.	The death of the Lord Bishop has <i>de-</i> <i>prived</i> the church of a great pre- late.
Avéndo <i>annoveráto</i> molte delle buone <i>qualità</i> dello stile, &c. BEC. D. S.	Having <i>enumerated</i> many of the good qualities of style . . .
Scipióne Africáno avéndo <i>salváta</i> Roma da Annibále, &c. PAN. G. F.	Scipio Africanus having <i>saved</i> Rome from Hannibal . . .
Avéva <i>avúta</i> la principále <i>autorità</i> nel governo. DAV. S.	He had <i>had</i> the principal <i>authority</i> in the government.

Ecco in quánta miséria
 Tu hai precipitáti
 Que' duo miséri amanti. GUA. P. F.

Behold into what misery thou hast
precipitated those two wretched
 lovers.

THIRD. If that which is the object of the verb come *before* the verb, then the participle is generally made to agree with the noun; as:

Quánti dí solitári
 Ho consumáti indarno! TAS. AM.

How many solitary *days* have I con-
 sumed in vain!

Quánta virtú ho io perseguitáta ed
 opprésa! SOA. N.

How much *virtue* have I *persecuted*
 and *oppressed*!

FOURTH. It is a rule, that, when the *relative pronoun* comes between the noun and the verb, the participle must always agree with the noun; as:

Il cappello che ho compráto,
 La lettera che ho scritta,
 I libri che ho compráti,
 Le donne che ho vedute,

The hat *which* I have bought.
 The letter *that* I have written.
 The books *that* I have bought.
 The women *whom* I have seen.

According to this rule are the following examples:

L' amicizia che co' re di Fráncia
 háanno tenúta. GUI. S.

The friendship *that* they have pre-
 served with the kings of France.

Isabélla, che voi avéte finór tenúta
 in luógo di figlia, &c. SOA. N.

Isabella, *whom* you have till now kept
 in the place of a daughter.

Gl' incómodi che la chiésa Romána
 avéa ricevúti da Federico. GIA. S.

The vexations *which* the Roman
 church had received from Frede-
 rick.

Tutti quelli, che tu hái offésì in occu-
 páre quel regno. MAC. P.

All *those whom* thou hast *offended* in
 occupying that kingdom.

FIFTH. The last rule may have exceptions to it, when the participle *precedes the auxiliary*, a thing which occurs some-
 times; as:

La lèttera che scritto avéte,

The letter which you have written.

Le donne che vedúto háanno,

The ladies whom they have seen.

That is, literally: the letter which *written you have*; the ladies whom *seen they have*. The following example is of this kind:

Quei dritti, che dato vi ha la natura,
 &c. SOA. N.

Those *rights*, which nature has given
 you.

SIXTH. Whenever any one of the *personal pronouns* comes before the verb *avere*, representing the person or thing which is the object of the verb; then the participle must agree with the noun represented by the pronoun in gender and number; as:

Io avéva una casa, e l' ho venduta,	I had a house, and I have sold it.
Io avéva due case, e le ho vendute,	I had two houses, and I have sold them.
Voi avéte dei cani: dove li avéte comprati?	You have some dogs: where have you bought them?

The following examples agree with this rule, which has *no exceptions*:

Viene, perchè l' ho invitata a venire. GOL. C.	She comes, because I have invited her to come.
Questa è la prima volta che le ho passate (le Alpi). BEN. L.	This is the first time that I have passed them (the Alps).

SEVENTH. If, in using a noun as the object of the verb, there be the feminine indefinite article *una* before it, then the participle may either agree with the noun as to gender, or not; as:

I have seen a house,	{ Ho veduta una casa, or, Ho veduto una casa.
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EIGHTH. We must observe that, when the verb is a *neuter* verb, and one of those conjugated with *avere*, and not with *essere*, the participle must always remain unchangeable; as:

Noi abbiámo pranzato,	We have dined.
Le donne háanno camminato,	The ladies have walked.
La donna ha cenato,	The lady has supped.

NINTH. When the infinitive of a verb becomes the object of the verb *avere* as joined with the participle, then the participle is not to agree with any noun that may be in the sentence; as:

La donna che ho veduto partire,	The woman whom I have seen depart.
Gli uómini che avéte inteso parlare,	The men whom you have heard speak.

This does not exactly accord with the *FOURTH* rule given; because here is the relative *che* relating to the nouns *donna*

and *uómini*, and yet the participle remains, contrary to the examples under rule the FOURTH, unchangeable in either case. But, we here see the *infinitive of a verb* coming after the participle; and this is the reason for the participle not changing. The *act of departing* and the *act of speaking* are here regarded as the objects of the *seeing* and the *hearing*; and, therefore, the participle, which is employed to express the *seeing* and *hearing*, does not agree with the nouns *donna* and *uómini*, but remains in its original form.

TENTH. When the active participle of *avére* is used with the passive participle of another verb, the passive participle may be made either to agree, or not, with the object of the verb. As:

Having seen the woman,	{	Avendo veduto la donna, or Avendo veduta la donna.
Having called the men,	{	Avendo chiamato gli uómini, or Avendo chiamati gli uómini.

ELEVENTH. If the active participle *avéndo* be not expressed, but left to be understood, an idiom pointed out at *Paragraph 253*, then, also, the participle may either agree with the noun or remain unchangeable. In the first two of the following examples the participle does not agree, and in the four latter it does agree, with the noun, as will be seen:

Il cavall'ère vedúto la bellézza della fanciúlla, la quale era rara, &c. MAC. S.	{	The gentleman, <i>having seen</i> the beauty of the girl, which was rare . . .
Consideráto dunque tutte le cose di sopra discórse, &c. MAC. P.	{	Having considered, then, all the things spoken of above, . . .
Il governatóre, chiamáto subito le bande di gente d'arme, &c. DAV. S.	{	The governor, <i>having called</i> im- mediately the bands of armed peo- ple, . . .
Intesa l' ambasciáta, restò alquánto sospéso. GIA. S.	{	Having heard the message, he remain- ed somewhat irresolute.
Il pittóre, accétta la commissiòne, va a casa sua. G. GOZ. N.	{	The painter, <i>having received</i> the com- mission, goes to his house.
E arúta il Cardinale la risposta, la mostrò al suo collégio. FIO. N.	{	And the Cardinal <i>having had</i> the reply, he showed it to his college.

TWELFTH. Whenever the active participle of the verb

essere is left to be understood, and, as in the examples just given, the passive participle of another verb is used alone; in all such cases the passive participle *must* agree with the noun; as:

Sparita la visione, rimase sì compunto, che &c. G. VII. S.

The *vision* being disappeared, he remained so repentant, that . . .

Allontanati in questa maniera dalla corte il *Contestabile* e il *Duca* di Guisa, &c. DAV. S.

The *Constable* and the *Duke* of Guise being removed in this way from the court, . . .

5th. Of the Sort of the Verb.

256. Verbs are said to be of different *Sorts*, or, as some grammarians call it, of different *Genders*; for *sort* and *gender* are, as here applied, two words of synonymous meaning. There are *four sorts* of verbs; namely, *Active Verbs*, *Passive Verbs*, *Neuter Verbs*, and *Impersonal Verbs*. These are the names by which verbs are generally distinguished as to their *sorts*.

257. The verb is called *Active* when it describes an act done by some one person or thing to some other person or thing. Any verb, in short, which expresses an *act*, when there is an *object* of any kind which is the receiver of the act, or to which the act is done, is an *active* verb. Thus, to *kill*, to *beat*: these are active verbs, because, in using them, we understand that there must be some *object*, which object suffers the acts of *killing* and *beating*. Suppose the verb to describe something merely of a *moral* kind, and in which there is no bodily action, such as to *love*, to *esteem*; these are equally *active* verbs, nevertheless; because, though the action here is only *mental*, there is an *act*, and the act must have an *object*.

258. The verb is called *Passive* when it describes, not the performing of the act by the person or thing who does it, but the receiving or suffering of it by the person or thing to whom the act is done. Thus, to *be killed*, to *be beaten*, to *be loved*, to *be esteemed*: these verbs, as here employed, express that *passiveness*, that suffering of an act, which has caused the active verb, when thus used, to be called a *passive* verb. We see, then, that every *active* verb may be a *passive* verb; and

that when the verb is such as is called *passive*, it is, in fact, nothing more than an active verb employed along with the verb *to be*, which verb *to be* expresses, as thus used, the circumstance of passiveness, the receiving or bearing of the act.

259. The verb is called *Neuter* whenever it is *neither active nor passive*. Verbs that express merely the *existence, state, or condition* of things; all such are called '*neuter*'. *To be, to sit, to remain, to live, to reside, to dwell*; these are all *neuter* verbs: they describe neither the doing nor the receiving of any act. But, *to go, to come, to run, to creep, to walk, to jump*: by all of these there is decidedly *action* expressed. Yet, these latter are, also, all *neuter* verbs; because, though there is an action expressed in each of them, that action is not *done to, nor received by*, any person or thing; there is nothing, as an *object*, to which the act *passes over*. There are some grammarians who call those *neuter verbs* only which express something in which there is no action, such as *to be, to sit, to remain, to live*, and such like. They call those verbs which do describe action, such as *to go, to come, to run*, in which the act is entirely confined to the actor, *active intransitive* verbs; while, such verbs as *to kill, to beat*, are called *active transitive* verbs. They call both *active*: the one *transitive*, because the act *passes over to*, or has an effect on, an object beyond the actor; and the other *intransitive*, because the act is confined to the actor and passes over to no other object.

260. Some verbs are called *Impersonal*. Such verbs are defective as to some of their *persons*, they never being used in any person excepting the third person singular. There are some of the verbs called *impersonal* which must always be used impersonally; and there are others, again, which sometimes become impersonal, but which are not so at all times. When the verb is called *impersonal*, it is so called because it has, apparently, nothing belonging to it as a *nominative*; that is to say, there is an act described as done, or a state of being as occupied, without there being any *noun* to represent the *person or thing* which performs the act or which occupies the state of being described.

261. The *active* verb is sometimes said to be a *Reflective*

verb. The verb is *reflective*, when the actor and the object acted upon are both one and the same person or thing. Thus, he *kills himself*, they *beat themselves*: these verbs, as here used, would be called *reflective*. The *he* and the *they* are here the actors; but the act performed does not affect any object beyond the actors, but returns, as it were, or *reflects*, upon the actors themselves. A *reflective* verb, then, is nothing more than an active verb, the act described by which has the actor himself for its object. The reflective verb is sometimes said to be *Reciprocal*; and that is the case whenever there is an interchange, or *reciprocity*, in the performance of an act, between two or more persons or things. *They kill each other*; they *beat one another*: here the *killing* and *beating* are alternately done by each to the other, by the one to the other. The persons or things are, by turns, both the actors and the receivers of the act; and therefore it is that, when the verb describes this sort of interchange or mutuality, both in the performance and in the suffering of an act, it is called a *reciprocal* verb.

262. These observations, as defining the different *Sorts* of verbs, are just as applicable to the Italian language as they are to ours. There are, however, some points that require particular notice, in comparing the two languages here. I shall leave the verbs called *impersonal* to be spoken of last; and shall first consider the *active*, *passive*, and *neuter* verbs.

263. The verb simply *active* needs no explanation. *Tomás* BATTE *il tambúro*, Thomas *beats* the drum; *Enríco* AMA *Elléna*, Henry *loves* Ellen: the form of expression is here the same in both languages.

264. In the case of the *passive* verb, the matter is equally plain. Here we employ the *passive participle* of the active verb, along with the verb *to be* as an auxiliary. The Italians do just the same: *il tambúro È BATTUTO da Tomaso*, the drum *is beaten* by Thomas; *Elléna È AMATA da Enríco*, Ellen *is loved* by Henry. There is one thing, however, in the use of the verb in its passive form, which makes the Italian sometimes differ from our language; namely, a manner which the Italians have of using their verb *venire*, to come, along

with the passive participle of an active verb, instead of using the auxiliary *éssere*. Observe the following examples :

Se non si chiáma questo paése l'Arcádia, vien nomináto alménò il giardino della Francia. BEN. L.	If this country is not called the Arcadia, it <i>is</i> , at least, <i>named</i> the garden of France.
Gugliélmo Tell domandáva di che venísse accusáto. SOA. N.	William Tell asked what he <i>was</i> accused of.
Tutto questo regno, che ventra rappresentáto allóra da sì grand' assemblea, &c. BEN. L.	All this kingdom which <i>was</i> then represented by so great an assembly . . .

Our verb *to become* is, sometimes, employed in a way very similar to the *venire* of the Italians; our *to become* in place of our *to be*, the *venire* of the Italians in place of their *éssere*; as :

Elvira ne venne (or fu) a tempo avvertita. SOA. N.	Elvira <i>became</i> (or <i>was</i>) informed of it in time.
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265. When the active verb becomes *reflective*, the Italians employ, in conjugating it, the pronouns *mi*, me, *ti*, thee, *si*, him, her, or it, *ci*, us, *vi*, you, *si*, them. These pronouns, in such cases, represent our *myself*, *thyself*, *himself*, *herself* or *itself*, *ourselves*, *yourselves*, *themselves*. For example :

Io <i>mi vedo</i> ,	I see myself.
Tu <i>ti vedi</i> ,	Thou seest thyself.
Egli <i>si vede</i> ,	He sees himself.
Noi <i>ci vediamo</i> ,	We see ourselves.
Voi <i>vi vedéte</i> ,	Yon see yourselves.
Eglino <i>si vedono</i> ,	They see themselves.

That is, literally, I *me* see, thou *thee* seest, he *him* sees, we *us* see, you *you* see, they *them* see. And so on it is, throughout every mode of an active verb when it becomes a reflective one. We, in English, use the word *self* or *selves* when the verb is reflective; and the Italians may use their *stesso* or *medésimo*, which, as is mentioned at Paragraph 40, have the meaning of our word *self*. They may say, *Io vedo ME STESSO*, or *Io vedo ME MEDÉSIMO*, that is, *I see ME SELF*; and so on, with the other persons, singular and plural. But, this is not necessary; and, indeed, it is not common to use the *stesso* or *medésimo*, unless it be in cases where we should lay an *emphasis* on our word *self* or *selves*; as, *I do not see YOU, I see MY SELF*:

in this case, the Italians would say, *non vedo voi, vedo me stesso, or me medesimo.*

There is one very remarkable manner which the Italians have of using the active verb reflective; that is, when it is so used along with the little word *si*. This word, which is noticed in the Etymology of Pronouns, *Paragraph 39*, represents all our pronouns *oneself, himself, herself, itself, themselves*. But it is constantly used, with the verb reflective, to express the meaning which we intend, in English, when we use the pronouns *one, we, you, they, or people*, meaning, by any one of these, *people or the world in general*. For example:

One ought not to do that,
We ought not to do that,
You ought not to do that,
People ought not to do that,

}

Non si deve far ciò.

They say that we shall have war,
People say that we shall have war,
It is said that we shall have war,

}

Si dice che avremo la guerra.

We love our friends,
People love their friends,
One loves one's friends,

}

Si amano gli amici.

Now, if we translate the Italian literally, these Italian phrases mean: *that ought not to do itself, it says itself that we shall have war, our friends love themselves*. The verb, in these examples, is purely a *reflective* verb; and, observe therefore, that the verb must, in such cases, always be in the singular or plural number according to the number of the noun with which the *si* is employed. Thus:

We praise virtue,
One praises virtue,
They praise virtue,
People praise virtue,
Virtue is praised,

}

Si loda la virtù.

We praise virtues,
One praises virtues,
They praise virtues,
People praise virtues,
Virtues are praised,

}

Si lodano le virtù.

That is, literally: *virtue praises itself, virtues praise themselves*. We must observe, however, that though the Italian

language has a great inclination to this manner of using the verb reflective, the Italians are not always constrained to express themselves thus. Our words *we* and *they*, as used in the above examples, may be turned into Italian by using the verb in the first and third persons plural; and, also, when our verb is *passive*, as in the above examples, it may be turned in the same way. As:

*Amiamo gli amici,
Dicono che avremo la guerra,
La virtù è lodata,*

*We love our friends.
They say that we shall have war.
Virtue is praised.*

Observe, also, that the pronoun *uno* may be used to represent our *one* as above employed; as:

*Uno s' avvézza facilmente alla
vita oziosa,*

*One easily accustoms oneself to
idle life.*

The idiom of employing *si* with the verb reflective is of such constant occurrence, and of so much importance, that I think it may be useful here to give a few more examples.

*Questa mi pare la più strana cosa che
mai si udisse.* MAC. C.

*This appears to me the most strange
thing that ever was heard.*

*Oltre a questo non si può con onestà
satisfare a' grandi.* MAC. P.

*Beyond this one cannot, honestly, sa-
tisfy the great.*

*Questa ingiuria non si poteva tolle-
rare.* MAC. S.

This injury could not be tolerated.

*Con la fuga mal si compra una
Vita.* MET. O.

A life is ill purchased with flight.

*E poi si drizza in ver l' aréna biána
Onde Inghiltérta si nomò Albíone.* ARI. O. F.

*And then he directs himself towards
the white shore, whence England
was named Albion.*

*L' ódio s' acquista così mediánte le
buóne ópere, come le triste.* MAC. P.

*We acquire hatred as much by means
of good deeds, as evil ones.*

*Io desidero di sapére quel che si dirà
di quest' ópera in Inghilterra.* BEN. L.

*I wish to know what they will say of
this work in England.*

Quel chenel cor si porta in van si fugge. GUA. P. F.

*That which we carry in the heart we
flee in vain.*

*Venne questa matéria a deliberársi
nel concilio.* MAC. P.

*This matter came to be considered in
the council.*

*Poichè la vita del re si conóbbe esser
dubbiosa, &c.* DAV. S.

*When the life of the king was known
to be doubtful.*

Qual padre mai altrettanto <i>si vide</i> fare per suo figlio? SOA. N.	What father <i>did one ever see</i> do so much for his son?
Tutte le leggi che <i>si fanno</i> in favore della libertà, &c. MAC. D.	All the laws that <i>are made</i> in favour of liberty.
Non <i>si pòsson</i> imaginare paèsi più amèni di questi. BEN. L.	<i>One cannot imagine</i> countries more pleasant than these.
Questi <i>si dicono</i> pròdighi, nimici del loro ben pròprio. PAN. G. F.	<i>These are called</i> prodigals, enemies of their own good.
La potenza de' prìncipi, che <i>si dicé- vano</i> aver parte nella congiúra, &c. DAV. S.	The power of the princes, <i>who were said</i> to have part in the conspiracy.
Le simulazioni, che destramente <i>si adoperavano</i> nella corte, &c. DAV. S.	The counterfeits, which <i>were</i> dexter- ously <i>employed</i> in the court.
Fece edificare templi, ove <i>si adorás- sero</i> li loro Iddii. G. VIL. S.	He caused temples to be built, where their Gods <i>might be wor- shipped</i> .

By these examples it will be seen what great use the Italians make of the *si* with the verb reflective. If we translate the above examples literally, the sense of the *si* along with the verb will be as follows: *heard itself, satisfy cannot itself, could not tolerate itself, buys itself, named itself, acquires itself, will say itself, carries itself, flees itself, to consider itself, knew itself, saw himself, make themselves, cannot imagine themselves, call themselves, said themselves, employed themselves, might worship themselves.*

266. When the verb, in the reflective form, is used *reciprocally*, as it is called, it is conjugated with the pronouns *ci, vi, si*, as :

We see one another,	Noi <i>ci vediámo</i> .
You see one another,	Voi <i>vi vedéte</i> .
They see one another,	Eglino <i>si védono</i> .

The *ci, vi, si*, serve, in such case, to represent our *one another* or *each other*, as well as our *us, you, them*. The Italians may, however, express our *one another* or *each other* by their *uno* and *altro* accompanied by the *definite article*, and say,

Noi <i>ci vediámo l'un l'altro</i> .
Voi <i>vi vedéte l'un l'altro</i> .
Eglino <i>si védono l'un l'altro</i> .

That is, literally: we *us* see *the one the other*; you you see

the one the other; they *them* see *the one the other*. Or they may express our *one another* or *each other* by such words as *scambievolmēte*, mutually, *reciprocamēte*, reciprocally: *ci amiámo* SCAMBIEVOLMÉTE, we love *each other*; and so forth.

267. What we have particularly to notice as respects the *neuter* verb, is, that there are a great many verbs, in Italian, which, though merely neuter in their nature, are, nevertheless, conjugated like *active reflective* verbs. There are many neuter verbs which are not reflective at all; as:

andáre,	to go.
veníre,	to come.
cammináre,	to walk.
passaggiáre,	to walk.
viaggiáre,	to travel.
gridáre,	to cry out.
piángere,	to weep.
dormíre,	to sleep.
sedáre,	to sit.
perveníre,	to arrive.
arriváre,	to arrive.
salíre,	to ascend.
scéndere,	to descend.
moríre,	to die.
náscere,	to be born.
vívire,	to live.
restáre,	to stay.
rimanére,	to remain.
dimoráre,	to dwell.
ritornáre,	to return.
cadére,	to fall.
uscíre,	to go out.
pranzáre,	to dine.
desináre,	to dine.
cenáre,	to sup.
parláre,	to speak.
parére,	to appear.

These, like many others, are *not* reflective. So, we must say, with these:

Io vado,	I go.
Voi veníte,	You come.
Ella cammina,	She walks.
Egli viaggia,	He travels.

And not, *io MI vado*, *voi VI veníte*, *ella SI cammina*, *egli SI viaggia*, and so on. But, there are a vast number of neuter

verbs which *must* be conjugated in the reflective way. Such verbs are always distinguished in the dictionary by the little pronoun *si*, oneself, which is joined to the infinitive mode of the verb, as a sign of the verb's being a *neuter verb reflective*. For example :

ricordársi,	to remember.
ritirársi,	to retire.
rallegrársi,	to be glad.
deliberarsi,	to reflect.
rammaricársi,	to complain.
levarsi,	to arise.
maravigliársi,	to be astonished.
contristársi,	to be sad.
scordársi,	to forget.
vergognársi,	to be ashamed.
ingegnársi,	to endeavour.
curársi,	to have care.
degnársi,	to deign.
dimenticársi,	to be unmindful.
pentírsi,	to be repentent.

These, like many others, are conjugated like an active verb reflective ; as :

io <i>mi</i> ricódo,	I remember.
tu <i>ti</i> ricódi,	thou rememberest.
egli <i>si</i> ricóda,	he remembers.
noi <i>ci</i> ricordámo,	we remember.
voi <i>vi</i> ricordáte,	you remember.
églino <i>si</i> ricórdano,	they remember.

And so on, from the beginning to the end of every such verb, throughout every mode and time. Observe, as a further illustration of this, the two verbs *maritársi* and *sposáre*, which are, in their origin, the same as our *to marry* and *to espouse*. The former of these can be used in Italian only as a *neuter verb reflective*, while the latter is always an active verb. If we mean to say, *he wishes TO MARRY*, that is, *to GET MARRIED*, we must translate it by, *vuol MARITARSI* : if we mean to say, *he wishes TO MARRY THAT WOMAN*, we must then use the active verb, and translate this by, *vuol SPOSARE QUELLA DONNA*.

268. We now come, lastly, to the *impersonal* verbs. There are some of these that are *always* impersonal ; that is to say, that are never used but in the third person singular ; namely :

pióvere,		to rain.
diluviáre,		to rain hard.
grandináre,		to hail.
tuonáre,		to thunder.
ghiacciáre,		to freeze.
dighiacciáre,		to thaw.
nevicáre,		to snow.
balenáre,	}	to lighten.
or,		
lampeggiáre,		
far caldo,	}	to be warm.
or		
esser caldo,		
far freddo,	}	to be cold.
or		
esser freddo,		

The above are, all of them, always used impersonally. Among the following, also, there are some which are very seldom, if ever, used in any other way than the impersonal :

avveníre,	}	to happen.
accadére,		
convenire,	}	to be proper, or fit.
bisognáre,		to be necessary, or needful.
bastáre,	}	to be sufficient.
lecére,		to be lawful.
importáre,	}	to signify, or to be of consequence.
occórrere,		to be needful, or to occur.
piacére,	}	to please.
dispiacére,		to displease.
rincréscere,	}	to grieve.
parére,		to appear.
giováre,	}	to be of use, or to please.
toccaré,		to touch.
graváre,	}	to grieve, or to trouble.
dolére,		to grieve, or to pain.
stare,	}	to stand, or to be.
éssere,		to be.

Look back at *Paragraph 260*, where you will see explained the nature of an *impersonal* verb. The verbs in the first of the two foregoing lists are, as I before observed, *always impersonal*; that is to say, they are used only in the *third person singular*. As, for example, taking *pióvere*, the first of them :

pióve,		it rains.
piovéva,		it was raining.
piovè,		it rained.
pioverà,		it will rain.
ha piovúto,		it has rained.
avéva piovúto,		it had rained.

ebbe piovúto,	|	it had rained.
avrà piovúto,	|	it will have rained.
piova,	|	it may rain.
piovésse,	|	it might rain.
abbia piovúto,	|	it may have rained.
avésse piovúto,	|	it might have rained.
pioverébbe,	|	it should rain.
avrébbe piovúto,	|	it should have rained.
piova,	|	let it rain.
piovéndo,	}	raining.
piovénte,	}	
piovúto,	|	rained.

And so on with the rest. In speaking of warm and cold weather, the Italians may use either of the verbs *fare* and *éssere*: **FA** *caldo*, it *makes* warm; or, *È caldo*, it *is* warm: **FA** *freddo*, it *makes* cold; or, *È freddo*, it *is* cold. Of the use of the verbs in the second list, as impersonals, observe the following examples:

Avviéne qualche volta che . . .

M' accade di éssere . . .

Convieni che parliamo,

Bisogna che egli mangi,

Basta che sia ricco,

Voi, a cui lece speráre,

Non importa che venghiámo,

Gli occorre di veníre,

Mi piace di vedérvi,

Mi dispiáce ché sia cosí,

Mi rincrésce che sia ammaláto,

Pare che siáte ricco,

Che giova fuggíre?

Tocca a me di far questo,

Quanto mi grava che sia morto!

Ti duóle di esser . . . ?

Sta a me di andáre,

È vero che non sono ricco,

It happens sometimes that . . .

It happens to me to be . . .

It is proper for us to speak.

It is necessary that he eat.

It is sufficient that he be rich.

You to whom it is allowed to hope.

It is of no consequence that they come.

It is necessary for him to come.

I like (it pleases me) to see you.

I am sorry (it displeases me) that it is so.

It grieves me that he is ill.

It appears that you are rich.

Of what use is it to flee?

It is for (it touches) me to do this.

How much it grieves me that he is dead!

Does it grieve thee to be . . . ?

It is for (it stands to) me to go.

It is true that I am not rich.

When the verb *to be* is used with the word *there*; as, *there is* a man in the house, *there are* men in the house: in this case, the Italians employ one or other of their adverbs *CI*, *here*, *VI*, *there*, along with the verb *éssere*; and the verb is conjugated thus:

SINGULAR.

c' è,
or
v' è, } there is.

PLURAL.

ci sono,
or
vi sono, } there are.

SINGULAR.			PLURAL.						
c'era, or v'era,	}	there was.	c' érano, or v' érano,	}	there were.				
ci fu, or vi fu,			}			there was.	ci fúrono, or vi fúrono,	}	there were.
ci sarà, or vi sarà,							}			there will be.	ci saráno, or vi saráno,	}	there will be:
ci sia, or vi sia,	}	there may be.		ci síano, or vi síano,	}						there may be.
ci fósse, or vi fósse,			}	there might be.		ci fóssero, or vi fóssero,		}	there might be.
ci sarébbe, or vi sarébbe,						}	there should be.		
ci sia, or vi sia,	}	let there be.			ci síano, or vi síano,				
			}	there to be.				}	
ésserci, or ésservi,					}	there being.			
esséndoci, or esséndovi,	}	there to have been.							
ésserci státo, or ésservi státo,			}					}	

To understand rightly the nature of *impersonal verbs*, we should consider the meaning of our little word *it* as used with the impersonal verb; and then there is our word *there*, which, as we see in the foregoing conjugation, the Italians express by their *ci* or *vi*. I must give something, in addition to the foregoing examples, to show how our *it* and *there* are expressed in Italian. But, before I do this, the true *meaning* of these two words of ours should be explained. Observe, therefore, the following:—"The pronoun *it*, though a *personal* pronoun,

“ does not always stand for, or, at least, appear to stand for,
 “ any *noun* whatever; but is used in order to point out a *state*
 “ of *things*, or the *cause* of something produced. For in-
 “ stance: ‘ *It freezed* hard last night, and *it* was so cold, that
 “ *it* was with great difficulty the travellers kept on their jour-
 “ ney.’ Now, *what* was it that freezed so hard? Not the
 “ *frost*; because frost is the effect, and not the cause of, freez-
 “ ing. We cannot say, that it was the *weather* that freezed;
 “ because the freezing constituted in part the weather itself.
 “ No; the pronoun *it* stands, in this place, for *state of things*,
 “ or *circumstances*; and this sentence might be written thus:
 “ ‘ The freezing was so hard last night, and the cold was so
 “ severe, that the travellers found great difficulty in keeping
 “ on their journey.’ Let us take another example or two.
 “ ‘ *It* is a frost this morning. *It* will rain to-night. *It* will
 “ be fine to-morrow.’ That is to say, ‘ A state of things called
 “ frost exists this morning; a state of things called rain will
 “ exist to-night; and to-morrow a state of things called fine
 “ weather.’ Another example: ‘ *It* is delightful to see bro-
 “ thers and sisters living in uninterrupted love to the end of
 “ their days.’ That is to say, ‘ The state of things, which
 “ exhibits brothers and sisters living in uninterrupted love to
 “ the end of their days, is delightful to see.’—In order further
 “ to illustrate this matter, I will make a remark or two upon
 “ the use of the word *there*. Example: ‘ *There* are many
 “ men, who have been at Latin-schools for years, and who, at
 “ last, cannot write six sentences in English correctly.’ Now,
 “ you know, the word *there*, in its usual sense, has reference
 “ to *place*; yet it has no such reference here. The meaning
 “ is: that ‘ many men *are in existence*, who have been at
 “ Latin-schools.’ Again: ‘ *There never was* any thing so
 “ beautiful as that flower.’ That is to say, ‘ Any thing so
 “ beautiful as that flower *never existed*, or never *was in*
 “ *being*.’ ”*—To express the sense of our *it*, when used imper-
 sonally, it is not *necessary* to use any pronoun at all, in Ita-
 lian; as, for example:

* COBBETT’S ENGLISH GRAMMAR. Paragraphs 60 and 61.

*Pioverà dimani mattina,
È molto caldo oggi,
Mi piace di vedervi,
È vero che non sono ricco,*

*It will rain to-morrow morning.
It is very warm to-day.
It pleases me to see you.
It is true that I am not rich.*

Thus it is in the following examples:

Vero è che gli spessi parlaménti, e le
continue persecuzióni, &c.

MAC. S.

True *it is* that the frequent parlia-
ments, and the continual prosecu-
tions . . .

Ad un príncipe è necessário avére il
pópolo amico.

MAC. P.

To a prince *it is* necessary to have his
people friendly.

But we may, if we choose, express the *it*, in Italian, as well as in English, particularly with the verb *éssere*, to be; and, then, our *it* must be represented by the pronoun *egli* or *ei*, which, as we have already seen, means the same as our *he*; as:

Egli è tempo che io ritorni,

It is time for me to return.

Egli mi piúce di vedervi,

It pleases me to see you.

Observe, also, the following:

Egli è vero che Sofronia è mia sposa.
Boc. D.

It is true that Sofronia is my wife.

Ma perchè *egli* è difficile accozzárli
insième, &c. MAC. P.

But as *it* is difficult to bring them to-
gether . . .

Egli è come io dico—egli è la verità.
MAC. C.

It is as I tell you—it is the truth.

Se *egli* è meglio esser amáto che te-
múto, &c. MAC. P.

If *it* is better to be loved than
feared . . .

The *egli*, as thus employed, is sometimes contracted to *gli* by the poets; as:

Gli è ver ch' io non sono stata sì infelice.
ARI. O. F.

*It is true that I have not been so un-
fortunate.*

As relates to the *ci* or *vi*, representing our *there* as used with the verb *to be*, observe, in the first place, that, if we be speaking in such a way as to be obliged to make some allusion to *place* or *locality*, we must use *ci* in speaking of what is *near*, and *vi* in speaking of what is *distant*. Thus, supposing ourselves to be in *London*, we ought to say:

*Ci sono molti in Londra che lo cré-
dono,*

*There are many in London who be-
lieve it.*

Vi sono molti in Roma che lo credono,

There are many in Rome who believe it.

If we speak in such a way, that nothing in the way of *place* can be supposed to be alluded to, then we may use either *ci* or *vi* with equal propriety; as :

There is no one I love more than you,

There is nothing he likes so much as hunting,

Non c'è (or v'è) nessuno che ami più di voi.

Non c'è (or v'è) nulla che gli piaccia più della caccia.

The *ci* or *vi*, in the sense of our *there*, is frequently omitted, and left to be understood; as :

Era in quel tempo in Tracia un cavaliere, &c.

ARI. O. F.

There was at that time a knight in Thrace,

Erano in quel tempo tre papi, Gregorio, Benedetto, e Giovanni, &c.

MAC. S.

There were at that time three popes, Gregory, Benedict, and John.

I cannot see how, properly speaking, the *to be* of the English, any more than the *essere* of the Italians, can here be called *impersonal*, at all. I have considered them as such, in this place, only because it is the custom with grammarians to do so. The sense of our *there*, used as in the foregoing examples, and the manner of expressing that word in Italian, are, it is true, matters that need *explanation*; but it is, in fact, rather to confuse than to explain, when we call the verb *to be*, used with the word *there*, an *impersonal*. When used with our *it*, it is clearly *impersonal*:

È vero che non sono ricco,

Vi sono molti in Roma che lo credono,

It is true that I am not rich.

There are many in Rome who believe it.

In the first of these examples, the *essere* in Italian, the *to be* in English, is clearly an *impersonal* verb. But not so in the second example: here the verb is not wanting in a *nominative*; the *nominative*, here, is expressed in both languages, *molti* is the *nominative* of *sono*, and *many* is the *nominative* of *are*. However, the Italians have a way of expressing our *there is*, *there are*, &c., in which the verb used is really *impersonal*. They sometimes use the verb *avere*, to have, in this case, in-

stead of *éssere*, to be; which manner much resembles the impersonal *il y a* of the French. They use the verb *avére*, in this way, either with or without the *ci* or *vi*. Observe the following examples:

E sappi, che in Veróna <i>ébbe</i> già un véscovo, &c. D. CAS. G.	And know, that in Verona <i>there was</i> once a bishop . . .
E in questo tempo <i>ébbe</i> in Roma più diverse mutazióni. G. VIL. S.	And in this time <i>there were</i> , in Rome, many different commotions.
Oggimái non v' <i>ha</i> persóna di senno, che presti alcuna fede a terróri si- fatti. SOA N.	At this day <i>there is</i> no person of sense who has faith in such ter- rors.
Non ci <i>ha</i> -uomo, il qual non ami d'esser felice. SOA. N.	<i>There is</i> no man that does not love to be happy.
A tal raccontó niúno v' <i>ebbe</i> che po- tesse frenar le lágrime. SOA. N.	At such a tale <i>there was</i> no one who could restrain their tears.

That is, literally, *had* once a bishop, *had* in Rome, *there has* no person, *there has* no man, *there had* no one. The verb *avére*, when thus employed, must always be in the *singular number*, and must not agree in number with the noun, as *éssere* always does, when used in the same capacity:

Ci <i>ha</i> , or <i>vi ha</i> un uomo,	}	<i>There is</i> a man.
C'è, or v'è un uomo,		
Ci <i>ha</i> , or <i>vi ha</i> due uomini,	}	<i>There are</i> two men.
Ci sono, or vi sono due uomini,		

The *uómo* and the *uómini* are here the *nominatives* of *éssere*, and, therefore, *éssere* agrees with the noun in number; which shows that *éssere* is not, in fact, an *impersonal* in this case. The same nouns are, with *avére*, not *nominatives*, but, on the contrary, they are in the *objective* case; which proves that *avére*, as thus used, is an impersonal. This use of *avére* instead of *éssere* is not, now-a-days, very common; yet it is an idiom not unfrequently met with in modern writers. The following example is worth observing in addition to the foregoing, more especially as the words form the very first sentence of SOAVE's excellent little grammar:

Se v'ha stúdio che ad ogni género di persóne si debba dir necessário egli è quello della própria lingua.	<table><tr><td rowspan="2">}</td><td><i>If there is</i> a study which may be called necessary to all classes of persons, it is that of one's own language.</td></tr></table>	}	<i>If there is</i> a study which may be called necessary to all classes of persons, it is that of one's own language.
}	<i>If there is</i> a study which may be called necessary to all classes of persons, it is that of one's own language.		

CHAPTER XXI.

OF THE USE OF *AVÉRE* AND *ÉSSERE* AS AUXILIARIES.

269. It is of great importance to know the right use of these two verbs, which are used, in Italian, as auxiliaries, or assistant verbs, like our verbs *to have* and *to be*.

270. We have seen, in the conjugation of the verb *éssere*, that that verb, in its compound times, has itself for its own auxiliary. Thus, the Italians do not say with us, *io ho stato*, I have been, *io aveva stato*, I had been, *io avrò stato*, I shall have been, &c.; but, *io sono stato*, I am been, *io era stato*, I was been, *io sarò stato*, I shall be been, and so on.

271. *Avére* is employed as auxiliary with all verbs that are *active* and *not reflective*; as:

<i>Avete amáto la donna,</i>	You have loved the lady.
<i>Ho vedúto l' uómo,</i>	I have seen the man.
<i>Ha perdúto un cavallo,</i>	He has lost a horse.

272. Then, again, *éssere* is always employed to form the compound time when the verb is used *passively*; as:

<i>La donna è amáta,</i>	The lady is loved.
<i>L' uómo è vedúto,</i>	The man is seen.
<i>Il cavállo è perduto,</i>	The horse is lost.

273. There are some neuter verbs which, in Italian, are always conjugated with *avére*. Such are, *pranzáre* or *desináre*, to dine; *cenáre*, to sup; *gridáre*, to cry out; *dormíre*, to sleep; *sedére*, to sit; *cammináre*, or *passeggiáre*, to walk; *viaggiáre*, to travel; *piángere*, to weep; *parláre*, to speak; *rídere*, to laugh; *peccáre*, to sin; *giuocáre*, to play. Thus we must say:

<i>Ho pranzáto,</i>	<i>I have dined.</i>
<i>Ho desinúto,</i>	<i>I have dined.</i>
<i>Ha cenáto,</i>	<i>He has supped.</i>
<i>Avete gridáto,</i>	<i>You have cried out.</i>
<i>Abbiamo dormito,</i>	<i>We have slept.</i>
<i>Avete sedúto,</i>	<i>You have sitten.</i>
<i>Ho cammináto,</i>	<i>I have walked.</i>
<i>Ho passeggiáto,</i>	<i>I have walked.</i>
<i>Hai viaggiáto,</i>	<i>Thou hast travelled.</i>
<i>Ha piáto,</i>	<i>He has wept.</i>
<i>Abbiamo parláto,</i>	<i>We have spoken.</i>
<i>Avete riso,</i>	<i>You have laughed.</i>
<i>Hanno peccáto,</i>	<i>They have sinned.</i>
<i>Ho giuocáto,</i>	<i>I have played.</i>

There are a few neuter verbs, in English, which we use with either of the auxiliaries. We say, he *has* gone, or, he *is* gone; I *have* come, or, I *am* come; they *have* arrived; or, they *are* arrived; he *has* returned, or, he *is* returned. But the Italians always conjugate these neuter verbs *to go, to come, to arrive, to return*, and some others, also, with *éssere*, and not with *avére*; as:

<i>Io sono andáto,</i>	<i>I have gone.</i>
<i>Tu sei venúto,</i>	<i>Thou hast come.</i>
<i>Egli è pervenúto,</i>	<i>He has arrived.</i>
<i>Noi siámo arriváti,</i>	<i>We have arrived.</i>
<i>Voi siéte nati,</i>	<i>You are born.</i>
<i>Eglio sono restáti,</i>	<i>They have remained.</i>
<i>Io era tornáto,</i>	<i>I had returned.</i>
<i>Tu éri entráto,</i>	<i>Thou hadst entered.</i>
<i>Egli éra svanito,</i>	<i>He had vanished.</i>
<i>Noi eravamo cadúti,</i>	<i>We had fallen.</i>
<i>Voi eravate periti,</i>	<i>You had perished.</i>
<i>Eglio érano usciti,</i>	<i>They had gone out.</i>
<i>Io sono paríto,</i>	<i>I have appeared.</i>
<i>Tu sei vissúto,</i>	<i>Thou hast lived.</i>

Éssere, and not *avére*, is always employed in forming the compound times of the *neuter verbs reflective*; as:

<i>Io mi sono ricordáto,</i>	<i>I have remembered.</i>
<i>Tu ti sei ritiráto,</i>	<i>Thou hast retired.</i>
<i>Egli si è rallegráto,</i>	<i>He has rejoiced.</i>
<i>Noi ci siámo deliberáti,</i>	<i>We have reflected.</i>
<i>Voi vi siéte rammaricáti,</i>	<i>You have complained.</i>
<i>Eglio si sono leváti,</i>	<i>They have risen.</i>
<i>Io mi sono maravigliáto,</i>	<i>I have been astonished.</i>
<i>Tu ti sei contristáto,</i>	<i>Thou hast been sad.</i>
<i>Egli si è pentíto,</i>	<i>He has repented.</i>

So, also, with the active verbs; for they, when they are *reflective*, or what is called *reciprocal*, must be conjugated with *éssere*, and not with *avére*; as:

Io mi sono mostráto,
 Tu ti sei vedúto,
 Noi ci siámo amáti,
 Voi vi siéte lusingáti,

I have showed myself.
 Thou hast seen thyself.
 We have loved one another.
 You have flattered one another.

In some few instances, we may use either *avére* or *essere*; as:

Io mi sono fatto male,
 or

Io mi ho fatto male,

I have done myself harm.

Io mi sono feríto,
 or

Io mi-ho feríto,

I have wounded myself.

274. There is a distinction to be made as relates to the use of *avére* or *éssere*, when the verb is one of those which may, according to the sense in which it is employed, be either a verb *neuter* or *active*. For example, the verbs *fuggíre*, to flee; *salíre*, to ascend; *scéndere*, to descend; *passáre*, to pass; *vívère*, to live; *créscere*, to increase; as:

Io ho fuggíto i miéi nemíci,
 Io sono fuggíto da' miei nemíci,
 Tu hai salíto il monte,
 Tu sei salíto a piéde,
 Egli ha sceso il monte,
 Egli è sceso solo,
 Io ho passáto questa strada,
 Io sono passáto per questa strada,
 Tu hai vissúto una vita tribuláta,
 Tu sei vissúto contento,
 Questo accidénte ha cresciúto il male,
 Il male è cresciúto,

I have fled my enemies.
 I have fled from my enemies.
 Thou hast ascended the mountain.
 Thou hast ascended on foot.
 He has descended the mountain.
 He has descended alone.
 I have passed this street.
 I have passed by this street.
 Thou hast lived an unquiet life.
 Thou hast lived happily.
 This accident has increased the evil.
 The evil has increased.

We see by these examples, that, when the verb is used having something as an *object*, that we must use *avére*, and that when there is nothing described as an object of the act, then *éssere*. We see, in the above examples, that, where *avére* is used there are objects which suffer or bear the acts of *fleeing*, *ascending*, *descending*, *passing*, *living*, and *increasing*: the enemies are *fled from*, the mountain is *ascended* and *descended*, the street is *passed*, the life is *lived*, the evil is *increased*.

275. Some of the neuter verbs which are conjugated in the reflective way, are, also, sometimes, active verbs. As *contristársi*, to grieve, *dimenticársi*, to forget, *vergognársi*, to be ashamed. Thus:

Io mi *sono* molto contristáto,
 L' accidente mi *ha* molto contristáto,
 Io mi *sono* dimenticáto di prendere
 il libro,
 Io *ho* dimenticáto il libro,
 Io mi *sono* vergognáto,
 Io l' *ho* vergognáto,

I have been much grieved.
 The accident has grieved me much.
 I have forgotten to take the book.
 I have forgotten the book.
 I have been ashamed.
 I have shamed him.

276. The verbs *volére*, to be willing, *potére*, to be able, and *sapére*, to know, are sometimes conjugated with *avére*, and sometimes with *essére*. These verbs are, now-a-days, almost always conjugated with *avére*; but, formerly, there used to be a distinction made, a distinction which some grammarians insist on, at the present day; namely, that whenever the verb following *volére*, *potére*, or *sapére*, is one of those which are themselves to be conjugated with *éssere*, then either of these verbs going before it should be conjugated with *éssere*; and, when the verb following is a verb which is itself conjugated with *avére*, then either of these verbs, as preceding it, should have *avére* as its auxiliary; as:

Io *sono* voluto veníre,
 Io *ho* voluto parláre,
 Io *sono* potuto veníre,
 Io *ho* potuto parláre,
 Io *sono* saputo veníre,
 Io *ho* saputo parláre,

I have wished to come.
 I have wished to speak.
 I have been able to come.
 I have been able to speak.
 I have known how to come.
 I have known how to speak.

In using the compound form of the verb *veníre* the Italians would say, *sono venúto*, I am come; and with *parláre*, in the same form, they would say, *ho parláto*, I have spoken. Therefore it is, that this distinction should, strictly speaking, be observed, whenever the *volére*, *potére*, or *sapére*, precedes the infinitive of the other verb.

CHAPTER XXII.

OF CASE, AND OF THE GOVERNING OF CASES.

277. IN the Etymology and Syntax of Nouns and Pronouns, I have already noticed the subject of *Case*. Those who make Italian grammars, use the term *case*, and speak of the different *cases*, as they are called, and of the *governing of cases*; but they do not tell us *what case is*, nor what are the natures of the different cases they mention. I have devoted a separate part of my work to the subject of *Case*, because I know that it is one of great importance, one that needs a good deal of explanation to make it well understood by the learner, and one that few grammarians have taken any pains to throw light on. There are some grammarians, and of those too whose works are the most instructive, that would protest against the use of all the terms, *nominative*, *possessive*, *dative*, *objective*, and *ablative*. Signors BIAGIOLI and BARBERI explode the subject of *Case* altogether, by denying that there is any such thing in the Italian language. Some grammarians admit there to be *three*, some *four*, some *five* Cases; and others, again, discover a *sixth* Case. Those who tell us that *Case* does not exist, only avoid entirely, by that means, the performance of a principal part of the task they have undertaken. Here is *a something*, call it by whatever name we may, that *requires to be taught*. I shall not pretend to teach this thing by a *new system*; that is to say, as far, at least, as mere *names* are concerned. The Signors BIAGIOLI and BARBERI have invented the terms *d'extraction*, *d'attribution*, *d'éloignement*, *de tendance*, *de départ*. How much better these terms may be calculated to elucidate the matter than those which they are intended to

supersede, I will leave it to the adopters of them to show. I have adopted the old-fashioned names for the Cases, as my reader will have seen at *Paragraphs* 29, 31, 33, 36, 39, 43, and 44, of Etymology, and from *Paragraphs* 116 to 130 inclusive, in Syntax. But, while I have prefixed the words *nominative*, *possessive*, and the rest, to the nouns with the articles and to the pronouns, I have not followed the example of those grammarians who use hard words, and who, at the same time, make no endeavour to show *why* such words are used or what is their *meaning*. There are some grammarians who suppose that the *Case* of a noun or pronoun consists in the mere *manner in which the word is spelled*. Thus it is that BIAGIOLI and BARBERI regard the matter, being led away by the Greek and Latin, in which the different Cases are expressed by the termination of the noun or pronoun; and hence those writers have asserted the absolute non-existence of the thing called *Case* in modern languages.

278. In most Italian grammars we find *five Cases* spoken of; namely, the *nominative*, the *possessive*, the *dative*, the *objective*, and the *ablative*. The *possessive* is sometimes called *genitive*, and the *objective* is sometimes called *accusative*. In the Latin language, whence these terms are derived, the noun and pronoun have to undergo changes in their spelling in order to express their Case. There is no such thing in the Italian *nouns*, though there is in some of the *pronouns*, as we have seen in the Syntax of Nouns and Pronouns. As to these *names*, by which the different Cases are distinguished, they are *names*, and nothing more. They are those which are commonly used, and therefore I adopt them. It is the *meanings* of things, and not the mere titles by which they are distinguished, that are the objects of our inquiry. I have supposed there to be *five Cases*: and the following is the way in which I would explain the matter.

279. The term *case* comes from the Latin, in which language it is called *casus*, which means, literally, *a fall*; the noun *casus* being derived from the verb *cado*, to fall. The word *casus* has a variety of significations, but this is the original one. It may mean *an accident*, *a chance*, *a happening*,

or a *state of things*. We find our language agreeing, here, with the Latin, whence the term is derived. We say "if that should be the *case*," meaning, if that should *happen*, or, if that should be the *state of things*. We say "the horse is in good *case*," meaning, in good *state* or *condition*. There can be no state or condition of any kind without that state or condition having a *happening* or a *coming to pass*; and so, in English, we say that "a thing *falls out*," that "a saint's day *falls on* such a day of the week," that "a misfortune *befalls* us;" by which we mean, that the thing *happens*, that the saint's day *happens*, that the misfortune *happens* to us. The word *case*, then, as a term in grammar, means nothing more than the *state of*, or whatever *happens* to, or *befalls*, the person or thing represented by the noun or pronoun; and thus the noun or pronoun, as the representative of the person or thing, is said to be in this *case* or in that *case*.

280. Verbs are said to *govern Cases*; that is to say, to cause a noun or pronoun to be in one Case or in another Case, according to circumstances. There is one of the Cases, the *nominative*, which is subject to no such government.

281. A noun or pronoun is said to be in the *nominative* Case, when the person or thing represented by it is simply named or spoken of as *doing* something, or as *being* in some way; as, *Tomaso* scrive, *Thomas* writes; *Egli è* buon scrittore, *he* is a good writer. Here the noun and the pronoun are said to be the *subjects* of the verbs *to write* and *to be*. But when the noun or pronoun represents one person or thing as being the *object* of some act done by another person or thing, then the person or thing being that object is in the *objective* Case. The verb is then said to *govern* the objective Case, because the person or thing is by it made to become an *object* of the act.

282. The governing verb is said to govern *directly* or *indirectly*. When it governs directly, the noun or pronoun is in what is called the *objective* Case; when it governs indirectly, the noun or pronoun is in one or other of the three Cases called the *possessive*, the *dative*, and the *ablative*.

283. When I say, *Io vedo TOMASO*, I see Thomas; *Io lo vedo*, or *Io vedo LUI*, I see him; here the noun and pronouns

Tomaso, lo, lui, are the *direct objects* of the verb *vedere*, to see; and the noun or pronoun would here be said to be in the *objective Case*.

284. But, there are the *possessive, dative, and ablative Cases*. They are marked by the prepositions *di*, *of*, *a*, *to*, and *da*, *from*, which are called the *signs* of these Cases. When the noun or pronoun is in either of these Cases, it is said to be subject to *indirect government*, as we shall see.

285. The *possessive Case* has been so called, because it is used whenever *possession* is attributed to the person or thing described by the noun or pronoun. For example: *il cavallo DI TOMASO*, the horse *of Thomas*; *la casa DI LUI*, the house *of him*. Here the *possession* of a thing simply is expressed. And hence it is that a noun or pronoun, when preceded by the preposition *di*, is always said to be in the *possessive Case*. But, observe, we may use *di* before a noun or pronoun when it is not the possession of a thing that is intended to be expressed; as: *vi accuso DI FURTO*, I accuse you *of theft*; here it is not the noun *theft* which is the immediate object of the verb *to accuse*, but the pronoun *you*; while the verb makes the noun *theft* (its *indirect object*) to be in the *possessive Case*, that is to say, to be preceded by the preposition *di*.

286. The *dative Case*, marked by the preposition *a*, *to*, is so called from the Latin *dativus*, which means *giving*, or *apt to give*. The verb governs this Case when there is a *giving, directing, or communicating* of any kind done to the person or thing represented by the noun or pronoun; as: *ho dato il libro A TOMASO*, I have given the book to Thomas; *GLI manderò il denaro*, I will send him the money. Here, it is the nouns *libro* and *denaro* which are the immediate objects of the verbs *dare* and *mandare*, and the noun and pronoun *Tomaso, gli*, are not immediate, but indirect objects, of the acts of *giving* and *sending*.

287. The *ablative Case* is so called, from the Latin *ablativus*, which means *taking away*, or *apt to take away*. It is marked by the preposition *da*, *from*, as denoting division, separation, or abstraction. Example: *hanno separato il marito DALLA MOGLIE*, they have separated the husband from the wife. Here

maríto, in the objective Case, is the immediate object of the verb *separáre*, and *móglie*, in the ablative, is the indirect object.

288. So far this matter of Case is plain enough. But there are, as relates to the three Cases, *Possessive*, *Dative*, and *Ablative*, some instances of remarkable difference between the Italian and the English, and the notice of these is the main object of the present chapter. The Italians say, with us,

curarsi <i>di</i> ,	to be mindful <i>of</i> .
pentirsi <i>di</i> ,	to repent <i>of</i> .
ammónire <i>di</i> ,	to warn <i>of</i> .
impossessársi <i>di</i> ,	to possess oneself <i>of</i> .
spogliáre <i>di</i> ,	to dispossess <i>of</i> .
priváre <i>di</i> ,	to deprive <i>of</i> .
lagnársi <i>di</i> ,	to complain <i>of</i> .
rallegrársi <i>di</i> ,	to be glad <i>of</i> .
gloriári <i>di</i> ,	to boast <i>of</i> .

In all the above examples, we see our *of* corresponding to the Italian *di*. Here the verbs in the Italian govern the possessive Case, and ours perfectly agree with them. But, mark the following, in which we see all the Italian verbs governing the possessive Case, while, to translate the Italian *di*, we have the prepositions, *with*, *for*, *at*, *in*, *on*.

innamorársi <i>di</i> ,	to fall in love <i>with</i> .
provvedére <i>di</i> ,	to provide <i>with</i> .
forníre <i>di</i> ,	to furnish <i>with</i> .
abbondáre <i>di</i> ,	to abound <i>with</i> , or <i>in</i> .
vestíre <i>di</i> ,	to dress <i>with</i> , or <i>in</i> .
empíre <i>di</i> ,	to fill <i>with</i> .
contentársi <i>di</i> ,	to be contented <i>with</i> .
biasimáre <i>di</i> ,	to blame <i>for</i> .
dolérsi <i>di</i> ,	to be sorry <i>for</i> .
ridere <i>di</i> ,	to laugh <i>at</i> .
mancáre <i>di</i> ,	to be wanting <i>in</i> .
fidársi <i>di</i> ,	to have faith <i>in</i> .
páscere <i>di</i> ,	to feed <i>on</i> .

Then, as to the dative Case :

dare <i>a</i> ,	to give <i>to</i> .
mandáre <i>a</i> ,	to send <i>to</i> .
rispóndere <i>a</i> ,	to reply <i>to</i> .
insegnáre <i>a</i> ,	to teach <i>to</i> .
réndere <i>a</i> ,	to render <i>to</i> .
somministráre <i>a</i> ,	to administer <i>to</i> .

negáre <i>a</i> ,	to deny <i>to</i> .
prométtére <i>a</i> ,	to promise <i>to</i> .
cédere <i>a</i> ,	to cede <i>to</i> .
aggiungere <i>a</i> ,	to add <i>to</i> .

Here the two languages agree. But they differ again in the following, wherein we see our *in*, *for*, *of*, *from*, *with*, all having to answer to the Italian *a* :

crédere <i>a</i> ,	to believe <i>in</i> .
provvedere <i>a</i> ,	to provide <i>for</i> .
pensáre <i>a</i> ,	to think <i>of</i> .
domandáre <i>a</i> ,	to inquire <i>of</i> .
richiédere <i>a</i> ,	to require <i>of</i> .
rascóndere <i>a</i> ,	to hide <i>from</i> .
celáre <i>a</i> ,	to conceal <i>from</i> .
rimproveráre <i>a</i> ,	to reproach <i>with</i> .

Then, again, there are a good many verbs which, in our language, govern the objective Case, and require no preposition after them, but which govern the dative in the Italian. Such are the following :

nuocere <i>a</i> ,	to hurt.
piacére <i>a</i> ,	to please.
dispiacére <i>a</i> ,	to displease.
chiédere <i>a</i> ,	to ask.
soddisfáre <i>a</i> ,	to satisfy.
ubbidire <i>a</i>	to obey.
ordináre <i>a</i> ,	to order.
rinunziáre <i>a</i> ,	to renounce.
resistere <i>a</i> ,	to resist.
rimediáre <i>a</i> ,	to remedy.
contrastáre <i>a</i> ,	to withstand.
invidiáre <i>a</i> ,	to envy.
perdonáre <i>a</i> ,	to pardon.

Some few verbs may be used either governing the dative or the objective ; as *ubbidire* and *soddisfáre* : we may say, *ubbidirgli*, to obey *to him*, or *ubbidirlo*, to obey *him* ; *soddisfargli*, to satisfy *to him*, or, *soddisfarlo*, to satisfy *him*.

Verbs governing the ablative are, as before observed, followed by the preposition *da*, from, as the sign of that case ; as :

dividere <i>da</i> ,	to divide <i>from</i> .
assólvere <i>da</i> ,	to absolve <i>from</i> .
deriváre <i>da</i> ,	to derive <i>from</i> .
cacciáre <i>da</i> ,	to drive <i>from</i> .
rimóvere <i>da</i> ,	to remove <i>from</i> .
sbandire <i>da</i> ,	to banish <i>from</i> .

But, there is one thing here which it is very important to notice; namely, the use of the *dative* in place of the *ablative*, which often occurs after certain verbs that signify different manners of *removing*, or *taking away*, such as *togliere*, *levare*, *involarè*, *rapire*, *rubare*, *frodare*, *imbolare*, *furare*. Observe well the following examples:

— miste le ténebre col foco
Toglián la vista a gli occhi, e 'l lume
[a l' antro.
CAR. E.

The shadows, mixed with the fire,
took the sight *from* my eyes, and
the light *from* the cave.

Non avrébbero volúto *torla* a Fráncia
per darla a loro.
MAC. P.

They would not have wished to *take*
it (Lombardy) *from* France to give
it to them.

E *tolse* loro dopo la vittória la libertà.
MAC. P.

And after the victory he *took* their
liberty *from* them.

Perchè Gerusalem non riavéte,
Che *tolto* è státo a voi da' rinnegáti?
ARI. O. F.

Why do you not recover Jerusalem,
which has been *taken from* you by
the renegades?

Gli fu *tolta* la sua donna poi.
ARI. O. F.

His mistress was afterwards *taken*
from him.

Qual il pastór a cui 'l fier lupo ha *tolto*
Il più bel toro del cornúto arménto.
POL. S.

Like the herdsman *from* whom the
cruel wolf has *taken* the finest bull
of the horned drove.

E *levár* questa donna anco *ti* vóglío.
ARI. O. F.

And I will also *carry off* this lady
from thee.

— *levato* ho l' elmo al conte.
ARI. O. F.

I have *taken* the helmet *from* the
count.

— tu mi t' *invóli*. GUA. P. F.

Thou *stealest* thyself *from* me.

Avéndo i Saracíni *rapíta* a' Cristiáni
la grande Oriñámma loro, &c.
SOA. N.

The Saracens having *taken away*
from the Christians their great golden
standard.

Io ve l' ho iniquaménte *rapíta*.
SOA. N.

I have unjustly *taken* her *away from*
you.

Fui, non so come, a me stesso *rapíto*.
TAS. A.

I was, I know not how, *ravished from*
myself.

— un anéllo,
Che fu *rubáto* in India a una regína.
ARI. O. F.

A ring, which was *stolen* in India
from a queen.

Il pane, che tu *frodávi* ad un vécchio
lánguido, &c. SOA. N.

The bread, which thou *pilferedst from*
a feeble old man.

Rispondéva che l' arca gli era stata
imboláta. BOC. D.

He replied that the chest had been
stolen from him.

Un suo vicíno che gli avéva *imboláto*
le ciriége. NOV. ANT.

A neighbour of his who had *stolen*
the cherries *from* him.

Scuóti, meschin, dal petto il cieco
Ch'a te stesso ti *fura*, &c. [erróre
Pot. S.

Drive, wretch, from thy breast the
blind error which *steals* thee *from*
thyself.

La semiánza di lei che me a me *fura*.
Pot. S.

The likeness of her who *steals* me
from myself.

This use of the dative in place of the ablative is an idiom of great importance. Our language knows nothing of it, and the Italian has it from the Latin. In order to explain this seeming inconsistency in the language, some grammarians say that *the A does, in fact, in this instance, mean the same as the DA*. But, if we were to grant this, what are we to say to the pronoun in the dative Case *without any preposition*? In the above examples we see the dative pronouns *loro*, to them, *gli*, to him, *ti*, to thee, *mi*, to me, *ve*, to you; and, supposing that the *a gli occhi, a l'antro, a Francia, a voi, a cui, al conte, a' Cristiani, a me stesso, a una regina, ad un vécchio, a te stesso, a me*; supposing these to mean, *from my eyes, from the cave, from France, and so on*; still, it can hardly be said that the sense of our *from* is included in the pronouns *loro, gli, ti, mi, ve*. The truth is, that the verbs in the above examples do govern the *dative*, and not the *ablative* Case, and that we are not at all to understand the sense of our *from* as being intended, much less expressed, but, on the contrary, that of our *to*. There is a *principle*, however, on which this idiom is founded; and the rule is this, that, whenever a verb signifying a *taking away* or *removing from* of any kind is used in a manner denoting that there is any *deprivation* caused to the person or thing from whom or from which the taking takes place, or if the person or thing be in any way *affected* by the taking away; then the verb governs the dative; because, it is understood that there is something done *to* the person or thing which is represented by the noun or pronoun. In the second of the above examples, we see the verbs *togliere*, to take away, and *dare*, to give, both governing the very same case: *torla a Francia*, to take it *from* France, *per darla a loro*, to give it *to* them. It is meant, that France is an object *affected by* the taking away of Lombardy; and, therefore, the Italians here say, to take it away *to* France, meaning, to *do to* France

the act of taking Lombardy away. But we must take notice (for here is a distinction to be made which explains the matter), that, if we speak of a person or thing as being merely a *quarter* or *place* from which the taking is performed, and not as an object in any way *affected* by the taking, then the verb must be followed by the preposition *da* ; as :

E tolse dalla immonda e bassa plebe,
Ed esaltò all' império Massimino.

ARI. O. F.

And he (God) took Maximin from
the dirty low mob, and exalted him
to the empire.

Slegò la donna, e la levò dal lido.

ARI. O. F.

He untied the lady, and took her away
from the shore.

Now, in all of the eighteen foregoing examples, there is clearly an act, tending to *deprive*, expressed as being done *to* the persons and things represented by the nouns and pronouns in the dative Case. While, on the contrary, in these two latter examples, it is equally clear that the same sort of idea is not intended. Here it is not meant, that the *mob* is *deprived of Maximin*, or that it is in any way affected by the *taking* expressed: the mob is spoken of merely to mark the grade in society *whence* Maximin was elevated. Again, the *shore* is mentioned merely as a *place* whence the lady was removed, and not as something *deprived* of the lady, or in any way *affected* by her removal. In short, it is not here given to be understood that there is any thing done *to* the mob, or *to* the shore. Let us take one more example :

I ladri hanno tolto il danáro all'
aváro,

Il danáro fu tolto dalla cassa del
aváro,

The thieves have taken the money
from the miser.

The money was taken from the coffer
of the miser.

The miser is an object *suffering deprivation* by the act of *taking* the money, there is something done *to* the miser ; and, therefore, it is right to say *all'* aváro, and not *dall'* aváro. The coffer, on the contrary, is not to be regarded as *deprived* at all, but merely as a *place* whence the money was taken ; and here, therefore, it should be *dalla* cassa, and not *alla* cassa. SIGNOR BIAGIOLI explains this matter in the following words : " Pour bien apprécier ces différences, il faut l'étude " *réfléchie* des classiques, et un certain sentiment que donne

“seule l’habitude du *travail* et de la *réflexion*!” The work of this grammarian is certainly a clever one. Yet, what does he here do for his readers, but recommend them to their own studious reflection and labour: what do his words mean but this, “you must *find it out for yourselves*?” He says that we must have a “*certain sentiment*,” and this is to be the fruit of our study, labour, and reflection. But if SIGNOR BIAGIOLI had *himself* already gathered this fruit, it was his business to make his readers partake of it. Or, did he consider the “*sentiment*” to be one so refined as not to admit of communication? *

The sense of our preposition *for*, which, in many cases, is nearly the same as that of our *to*, may be expressed in Italian by the personal pronoun in the dative Case; as in these examples:

Vólsero guadagnarsi mezzo lo stato
di Lombardia. MAC. P.

They wished to gain *for themselves*
half the state of Lombardy.

289. There is one thing more to be observed respecting the matter of *Case*; namely, the idiom which I have already noticed

* If we observe the French language, we find just the same principle prevailing with the verbs *enlever*, *ôter*, *emporter*, *dérober*, *arracher*, and such-like. Go to the Latin, and that language puts the question beyond dispute; for, there the *Case* must always be known by the termination of the noun or pronoun. Take the following examples.

Auxilio mihi opus fuerat et Consulis, et Sonatûs: quorum alterum etiam ad perniciem meam erat a vobis consulibus conversum; alterum reipublicæ penitus ereptum.

CICERO, *Orat. in Piso.*

_____ matri multis balatibus agnum
Martius à stabulis rapuit lopus.

VIRGIL, *Æn. lib. ix. 565.*

Pugnet, et adversos tendat Menelaüs in hostes:
Ut rapiat Paridi, quam Paris antè sibi.

OVID, *Epist. xi. 73.*

Neque detractum ei tum quidquam est, qui pòst possit nosci, qui siet:
Ipse eripuit vi, in digito quem habuit, virgini abiens annulum.

TERENCE, *Hec. Act. iv. Sc. i. 57.*

These verbs, ERIPERE, RAPERE, DETRAHERE, have all on *ablative* sense; they signify a *taking away* of some sort: yet, the nouns and pronouns REIPUBLICÆ, MATRI, PARIDI, SIBI, EI, VIRGINI; all these are in the *dative Case*, and properly so, for the reason above stated.

at *Paragraph* 146, in speaking of possessive pronouns. It is the use of the definite article along with the personal pronoun in the dative Case, instead of the possessive pronoun ; as :

Il duca ordinò che *gli* fosse tagliata *la*
testa. BAN. N.

The duke ordered that *his* head
should be cut off.

Se ti sento favellare, io *ti* taglierò *il*
collo. MAC. C.

If I hear thee speak, I will cut *thy*
throat.

Ambo *le* labbra per furor *si* morse.
TAS. G. L.

He bit both *his* lips for rage.

That is, literally : that *the* head should be cut off *to him* ; I will cut *the* throat *to thee* ; he bit both *the* lips *to himself* ; instead of, che fosse tagliata *la sua* testa, io taglierò *il tuo* collo, ambo *le sue* labbra morse. Again, a noun in the possessive Case, in English, may, in the same manner, be in the dative in Italian ; as : *ho salvato LA vita A TOMASO*, literally, I have saved *the* life *to* Thomas ; instead of, *ho salvato LA vita DI TOMASO*, I have saved Thomas's life, or, the life of Thomas.

CHAPTER XXIII.

SYNTAX OF NEGATIVES.

290. WHAT we have particularly to observe as to the *negative*, is, that, in Italian, there must, in many cases, be a double negative, where we should employ the negative singly. Nothing but practice can teach this matter perfectly. Yet, it is a matter of so much importance, that the learner ought to have the benefit of whatever rules and explanations can be given.

291. Our principal negatives are the words *no*, *not*, *nor*, and *neither*. These negative words are called *adverbs of negation*. The Italians express our *no* by *NO*, our *not* by *NON*, our *nor* by *NÈ*, and our *neither* by *NÈ*. For example :

Do you speak ?
No, I speak *not*,
Neither Thomas nor John will
go thither,

Parlate ?
No, *non* parlo.
Nè Tomaso nè Giovànni v' andrànno.

The negative *non* always precedes the verb ; and, therefore, while we may say, *I speak NOT*, or, *I do NOT speak*, the Italians say, *NON parlo*, but not *parlo NON*.

292. When our *neither* and *nor* are employed together to express negation as to two different acts or states of being, the *neither* must be expressed by *non*, and the *nor* by *nè* ; as :

I neither write nor read,
You neither were nor are happy.

Non scrivo nè leggo.
Non eravate nè siéte felice.

Also, when our verb *to be*, or some verb expressing existence, is followed by *neither* and *nor*, and there are two states or manner of being both spoken of in a negative way, the *nè* must

be employed before each of the words descriptive of the state or manner of being; as:

He is *neither* a miser *nor* a prodigal,
The horse is *neither* handsome
nor ugly,
I am *neither* well *nor* ill,

Egli *non* è nè aváro nè pródigo:
Il cavállo *non* è nè bello nè brutto.
Non sto nè bene nè male.

293. When the *nè* is made use of for our *nor* and *neither* before two nouns or pronouns, and the nouns or pronouns are in the *nominative* Case, the negative, in Italian, is single, as in the example before given, *NÈ Tomaso NÈ Giovánni v' andránno*. But if there be a verb preceding the first *nè* which causes the nouns or pronouns to be in any Case but the *nominative*, then the Italian requires *non* in addition to *nè*; as:

I see *neither* Thomas *nor* John,
You love *neither* the one *nor* the other,
He will give it *neither* to me *nor* to you,

Non vedo nè Tomaso nè Giovánni.
Non amáte nè l' uno nè l' altro.
Egli *non* lo darà nè a me nè a voi.

294. In many cases where we should use our *either* and *or*, the Italians use their *NÈ*, *neither* or *nor*, and not their *O*, *either* or *or*; as:

Without seeing *either* the one *or* the other,
I do not think he is *either* fortunate *or* prudent,

Senza vedér nè l' uno nè l' altro.
Non credo che sia nè fortunáto nè prudénte.

296. When we make use of the comparative degree, with our word *than*, there being a verb expressed after the *than*, the *che*, which represents our *than*, in Italian, must be followed by the negative *non*; as:

He was more rich *than* you are,
They speak better *than* they write,

Egli éra più ricco *che* voi *non* siéte.
Párlano méglío *che* *non* scrívono.

Again, in the following example:

Ha combattúto méglío con la forza
de' consígli, *che non* han fatto gli
altri con quella dell' armi.

BEN. L.

He has fought better with the force
of his counsel, *than* others have done
with that of their arms.

296. In such cases as those in which our *but* is employed in

a negative or exclusive sense, the Italians express themselves by the phrases *non altro che*, *non se non*, *non che*, *non che non* ; as :

He does nothing <i>but</i> talk,	{	<i>Non fa altro che parláre,</i>
I have <i>but</i> one horse,		or
You have <i>but</i> to ask to obtain it,		<i>Non fa se non parláre.</i>
Not a day passes <i>but</i> he comes to our house,		<i>Non ho che un cavállo.</i>
		<i>Non avéte che a chiedere per otténerlo.</i>
		<i>Non passa giòrno che non vénga a casa nostra.</i>

297. Our *ever* and *never* are both expressed, in Italian, by the words *mái* or *giammái*. *Mái* is more frequently used than *giammái* ; as :

Have you <i>ever</i> seen him?	|	<i>L'avéte mái vedúto.</i>
The dearest friend I <i>ever</i> had.		<i>Il piú caro amico che avéssi mái.</i>

When used in the sense of *never*, the *mái* or *giammái* generally requires *non* along with it, and the *non* may either precede or come after the verb ; as :

I have <i>never</i> seen him,	{	<i>Non l' ho vedúto mái,</i>
		or,
		<i>Mái non l' ho vedúto.</i>

Our *never again*, *never more*, or *not any more*, is expressed by *non mái piú* ; as :

You will <i>never</i> see him <i>again</i>,	|	<i>Non lo vedréte mái piú.</i>
--	--	--------------------------------

Mái has sometimes one of the adverbs *no* or *sì* joined with it ; and, in that case, the *mái* serves to add force to the negation or affirmation expressed : *maindè*, meaning, *not at all*, *no never*, or *by no means* ; *maisì*, meaning, *yes indeed*, *verily*.

298. The Italian negative *no*, as contrasted with the affirmative *sì*, means, in one case, the same as both our *not* and *no*, and that is, when it is used with the preposition *dì*, after some verb expressing assertion, belief, or assurance ; as : *dico DÌ NO*, *credo DÌ NO*, I say *not* or *no*, I believe *not* ; *dico DÌ SÌ*, *credo DÌ SÌ*, I say *yes* or *so*, I believe *so*. The Italians also use *no*, in the sense of our *not*, after the words *perchè* and *forse* : they say, *perchè NO* ? why *not* ? and not *perchè NON* ? *forse NO*,

perhaps *not*, and not *forse* NON. If, however, there be any verb expressed with the *perchè* or *forse*, *non* must then be used, and not *no*; as:

Perchè non l' avete fatto?

Why have you *not* done it?

Forse non l' avete fatto.

Perhaps you have *not* done it.

Our adverbs *hardly*, *scarcely*, followed by *when* or *but*, are represented by *appena*. These adverbs of ours always include in themselves a negative meaning; but, in Italian, if the *appena* stand after the verb to which it is added, it must be preceded by *non*; as:

Non vi fui appena comparso che la corte mi destinò a questo carico.

BEN. L.

I had *hardly* appeared there, when the court destined me to this employment.

299. The pronouns *nessuno*, *nissuno*, *néuno*, *niuno*, *nullo*, nobody, no one, or none; *núlla*, or *niénte*, nothing; *veruno*, no one, nobody, any: all these include in themselves negation; yet, they are frequently accompanied by the negative *non*. It is given as the rule by GALIGNANI, that these pronouns must precede the verb to adopt them without the negative; for, if they be after the verb, the negative *non* should stand before them; as:

Nessuno ha parlato meco,

No one has spoken with me.

Non ho parlato con nessuno,

I have spoken with *no* one.

The latter of these examples would, literally translated, make very bad English: *I have NOT spoken with NO ONE*. And, according to *reason*, the mode of expression is equally bad Italian. It would seem more consistent with principle to use, along with the negative, the word *alcuno*, which means *some one* or *some, any one* or *any*. Practice, however, favours the double negative; and it is more common to say, NON *ho parlato con* NESSUNO, than, NON *ho parlato con* ALCUNO; though the latter of these is, undoubtedly, perfectly good Italian. So we may say, either,

Egli non ama nessuno di voi,

or,

Egli non ama alcuno di voi,

} He loves *not* any one of you.

Voi non avéte *nulla* altra ragione,

or,

Voi non avéte *alcuna* altra ragione,

You have *not any* other reason.

Nulla and *niénte* have both the same meaning ; both representing our word *nothing*. With *nulla*, in the sense of *nothing*, when unaccompanied by any noun, there is understood the word *cosa* : *NULLA COSA*, *no thing*. These words, as also *verúno*, are sometimes used in a negative sense, with the *non*, and sometimes otherwise ; as :

Non voglio *niénte*,

Voléte *niénte* ?

Non ne so *nulla*,

Avéte *nulla* a dirmi ?

Voléte *nulla* ?

Non posso trovar *verúno*,

Quest' *erba non* ha virtù *verúna*,

Se avéte amor *verúno* per me,

I want *nothing*.

Do you want *anything*, or *nothing*.

I know *nothing* of it.

Have you *anything*, or *nothing*, to tell me ?

Do you want *anything*.

I can find *nobody*.

This herb has *no* virtue.

If you have *any* love for me.

After the adverb *senza*, the Italians generally employ the *nessúno*, *nissúno*, &c. ; but, in this case, *alcúno* may be used ; as :

E regnò *senza* avére guéria con *niúno*
vicino, &c. G. VIL. S.

And he reigned *without* having war
with *any* neighbour.

Senza ésser mai da *alcúno* conos-
ciúto. Boc. D.

Without being ever known to *any*
one.

300. One more observation, as relates to the negative *non*. Those verbs which signify *fear*, *doubt*, or *suspicion*, being followed by *che*, have the negative *non* after them, or otherwise, pretty much the same as in our language. Such are the verbs, *temére*, to fear ; *avér paura*, to be afraid ; *dubitáre*, to doubt or fear ; *sospettáre* or *sospicáre*, to suspect. For example :

Temo che egli *non* venga,

Temo che egli venga,

Ho paura che *non* sia vero,

Ho paura che sia vero,

I fear that he will *not* come.

I fear that he will come.

I am afraid that it is *not* true.

I am afraid that it is true.

SIGNOR PERETTI gives the following examples, showing the difference, here, between the Italian and the French :

Je crains que cet enfant *ne* tombe
dans l'eau,

Temo che quel bambino cada
nell' acqua.

I fear that that child will fall in
the water.

Je crains que mon frère *n'*obtienne *pas* cette charge,

}

Temo che mio fratello *non* ottenga quella carica.
I fear that my brother will *not* obtain that employment.

Though the Italian does, as in the above examples, agree with the English, both differing from the French; nevertheless, there may be found examples in practice, in which the Italian agrees with the French and differs from the English, the *non* being used where we should not employ any negative; as:

Essendo dunque seguita questa pace,
si temeva solo che il re Alfonso *non*
la turbasse. MAC. S.

This peace having, then, taken place,
it was feared only that king Alphonso might disturb it.

But, in this example as in all of the like that may be given, the employment of the negative is contrary to Italian grammar.

After such verbs as the above-mentioned, the *non* is sometimes employed, the *che* being omitted; as:

Forte temea *non* forse di questo alcùn
s'accorgesse. Boc. D.

He feared much that some might discover this.

Teméttero *non* questa cosa si risapésse. Boc. D.

They feared that this thing might come to be known.

Costui è sì sciocco, che io ho paura
non guastasse ogni cosa. MAC. C.

That fellow is so foolish that I am afraid he might ruin every thing.

Dubitávan forse *non* Ser Ciapellétto
gl'ingannasse. Boc. D.

They were afraid that perhaps Mr. Ciappeletto might deceive them.

Cominciò a sospicár *non* costui desso
fosse. Boc. D.

He began to suspect that this person was the same.

SIGNOR BARBERI says that the employment of the *non*, as in the foregoing examples, is perfectly correct; because there is something left to be understood, which, if expressed, would render the negative necessary. Thus, says he, the phrase, *temo NON venga mio padre*, I fear my father may come, means, *temo, non VOLENDO CHE mio padre venga*, I fear, not *being willing* for my father to come. In this way, we may reconcile the Italian with our own language in the examples just given: *forte temea, non VOLENDO CHE forse di questo alcùn s'accorgesse*; &c.

301. The negative *nè*, nor, may be found, in some ancient

authors, employed in the sense of *o*, or, or in that of *e*, and ; as :

Quanto di léi parlái nè scrissi.

PET. S.

How much I talked *and* wrote of
her.

Grammarians, in general, consider the *nè*, as thus used, to have the sense of *o*, while some say that it is used instead of *e*. The question, however, is one of little importance ; for this dubious employment of the word occurs but rarely.

CHAPTER XXIV.

SYNTAX OF ADVERBS, PREPOSITIONS, AND
CONJUNCTIONS.

302. A GREAT many of the words which belong to these three parts of speech have been given in lists, under the head of *Etymology*, for which see *Paragraphs* 69, 70, and 71. Little can be said, as far as regards principle or rule, about the *Syntax* of these words. Prepositions and conjunctions are subject to no change in their endings to make them accord with other parts of speech; and adverbs are so subject in a few cases only, and in such cases are, in fact to be looked upon, not as *adverbs*, but as *adjectives*. The *Syntax* of these three classes of words has, of necessity, been partly treated of already: that of Adverbs, as relating to the comparison of adjectives and the modes and times of verbs, for which see *Paragraphs* 157, 187, and 228; that of Prepositions, as relating to compound nouns, the modes of verbs, and the governing of Cases, for which see *Paragraphs* 114, 184, 277; that of Conjunctions, as relating to the modes of verbs, for which see *Paragraph* 187. The negatives, also, treated of in a separate Chapter (see *Paragraph* 290), consist of adverbs and conjunctions. A right use of these parts of speech is very important; they are words of great consequence in every language; but, the far greater part of the cases in which languages differ from one another as respects these words, are cases of mere idiom, or peculiar modes of expression, for which practice alone is the authority, and in which principle has nothing to do. I will not, therefore, so far assume the province of the maker of a dictionary or vocabulary, as to undertake to point out all the

various senses in which adverbs, prepositions, and conjunctions are employed. At the same time, some few observations will be necessary in this place; and in making these, I shall notice, as respects each part of speech, such instances of difference between the two languages as appear to me the most remarkable.

1st. *Of Adverbs.*

303. In speaking of the comparison of adjectives (see Paragraph 157) I have already noticed the adverbs *più*, more, *meno*, less, *méglio*, better, and *péggio*, worse. Under the head of adjectives, also (see Paragraph 178), are noticed the words *sì* or *così*, so, as; *come*, as, so; and also the words,

molto, much, very, in a great degree.
poco, little, not very, in a small degree.
quanto, how much, how, in what degree.
tanto,
 or } so much, or so, in such a degree.
cotanto,
alquanto, some, in a certain degree.
altrettanto, as much, as, in a like degree.
troppo, too much, too, in too great a degree.

It should be well observed, that, in the former sense, these are all *adjectives*, when used in which capacity they must agree by their termination, in gender and number, with the noun or pronoun to which they relate; while, in the latter sense, they are merely what are called adverbs of degree, and, as such, never undergo any change. *Molta* fatica, *much* trouble, *molte* fatiche, *many* troubles, *molti* uómini, *many* men, *poca* generosità, *little* generosity, *poche* donne, *few* women, *pochi* fiumi, *few* rivers; and so on with the rest, as adjectives. But, we must not say, le case sono *molte* alte, the houses are *very* high; ella è *poca* generosa, she is *not very* generous; but, *molto* alte, *poco* generosa; because, the *molto* and *poco* only serve here to modify the sense of the adjectives, *alte*, *generosa*, and ought not to be made to agree, either in gender or number, with the *case* and *ella*. In some old writers, we see these adverbs *molto*, *poco*, *quanto*, &c. made to agree, as if adjectives, with the noun or pronoun; but such language is both ungrammatical and out of use.

304. In addition to the above, there are a few Italian adverbs which are sometimes used adjectively, and, when so used, are made to agree in their terminations with nouns and pronouns in gender and number. Such are the words,

caro, dear, or dearly.
rado, rare, or rarely.
mezzo, mid, or half.
spesso, frequent, or frequently.
presto, quick, or quickly.
súbito, immediate, or immediately.

alto, high, or highly.
basso, low, or lowly.
piano, smooth, or smoothly.
tosto, quick, or quickly.
tardo, late.
diritto, straight.

For example, to use these as *adjectives*:

Ella mi è molto *cara*,
 È una cosa *rada*,
 Un uómo di *mezza* età,
 Gli ho parláto *spesse* volte,
 Una *presta* risoluzione,
 Una morte *súbita*,
 Una voce *alta*,
 Un uómo di *bassa* náscita,
 Le távole sono *piane*,
 Una via *tosta*,
 L' ora è *tarda*,
 La strada è *diritta*,

She is very *dear* to me.
 It is a *rare* thing.
 A man of *middle* age.
 I have spoken to him *often* times.
 A *quick* resolution.
 A *sudden* death.
 A *high* voice.
 A man of *low* birth.
 The tables are *smooth*.
 A *near* way.
 The hour is *late*.
 The road is *straight*.

Then, again, as *adverbs*:

Vi costerà *caro*,
 Questo m' accáde di *rado*,
 Egli è *mezzo* briáco,
 L' ho vedúto *spesso*,
 Andátevi *presto*,
 Andrò *súbito*,
 Parláte *piano*,
 Veniámo *tosto*,
 Siámo tornáti *tardo*,
 Vado *diritto*, a casa,
 Voi cantáte *alto*,
 Noi cantiámo *basso*,

It will cost you *dearly*.
 This *rarely* happens to me.
 He is *half* tipsy.
 I have seen him *frequently*.
 Go there *quickly*.
 I will go *immediately*.
 Speak *softly*.
 We come *soon*.
 We returned *late*.
 I am going *straight* home.
 You sing *high*.
 We sing *low*.

305. Besides these, there might be examples given of other words which, like some of the above cited, are, properly speaking, adjectives, but which are sometimes used as adverbs, and, as such, always retain the original termination. *Forte*, strong, is used in the sense of *molto*, much, instead of *fortemente*, strongly; as, temo *forte*, I fear *much*. The adjectives *chiaro*, clear, *dolce*, sweet, *schietto*, free, *sodo*, firm, *somméssso*, submissive, *sano*, healthy, *apérto*, open, *giústo*, just: these are

frequently used adverbially, instead of the adverbs, *chiaraménte*, *dolceménte*, *schietaménte*, *sodaménte*, *sommessaménte*, *sanaménte*, *apertaménte*, *giustaménte*.

The words *vicíno*, near, and *lontáno*, distant, may be considered both as adjectives and as adverbs, and may, accordingly, be either made to agree with the noun or pronoun in termination, or otherwise. As: *la mia casa e vicina*, or *vicino*, alla vostra, my house is near yours; *le mie case sono lontane*, or *lontano*, dalle vostre, my houses are far from yours.

The word *solo* represents our word *alone*, as used in the sense of the adverbs *solamente* or *soltanto*, only. But *solo* is always an *adjective*, and must always agree with the noun or pronoun in gender and number; and, in Italian, this word generally precedes the noun to which it relates; as:

Ma *sola* una *paúra* mi molésta, &c.

ARI. O. F.

But one fear alone troubles me.

La *sola* morte può metter fine a' miei mali.

SOA. N.

Death only can put an end to my grievances.

Teme le *sole leggi*, e non gli uómini.

BEC. D. E P.

He fears the laws only, and not men.

306. The word *ecco* is one of great use in Italian. It is worth noticing, if it be only to show the difficulty that there is in bringing some words under any thing like classification. *Ecco* means, originally, *behold*, from the Latin *ecce*. But it very often includes the meaning of the verbs *to see* and *to look*, though it is, of itself, a bare interjection: *ecco quì!* look here! *ecco lì!* look there! When joined with the personal pronouns *mi*, *ti*, *lo*, *la*, &c. it expresses the sense both of the adverbs *here* and *there*, and of the verb *to be*: *eccomi*, here I am; *eccolo*, there he is; *eccola*, there she is.

2D. OF PREPOSITIONS.

DI.

307. This preposition is very commonly used in the sense of *da*, from, in speaking of removal from a place; as, *partire di* Roma, to depart *from* Rome, *venire di* Londra, to come *from* London, *tornare di* Parigi, to return *from* Paris; instead of *da*

Roma, *da* Londra, *da* Parigi. Some condemn this use of *di*; but practice admits it. Observe, also, the following :

La gola, e'l sonno, e l'oziose piúme,
Hanno *del* mondo ogni virtù sbandita.
PET. S.

Luxury, laziness, and the slothful bed,
have banished every virtue *from*
the world.

————— quella
Che trae l' uom *del* sepólcro e'n vita il
[serba.
PET. T.

She who draws man *from* the tomb
and keeps him alive.

Cacciáta avea il sole *del* cielo già ogni
stella.
Boc. D.

The sun had already chased every star
from the heavens.

There are some grammarians who say that the use of *di*, in such cases as these, is admissible; others, again, hold it to be ungrammatical, and say that it should be *dal* mondo, *dal* sepolcro, *dal* cielo. A great number of examples similar to the above might be cited, and those, too, from the best writers.

308. *Di* is sometimes prefixed to certain adjectives and nouns, in which case the preposition and adjective or noun combined have the force of an adverb; as, *di rado*, *di nuóvo*, *di certo*, *di súbito*, *di necessità*, *di nascósto*, *di leggiéro*; instead of *radaménte*, rarely; *nuovaménte*, newly; *certainménte*, certainly; *subitaménte*, suddenly; *necessariaménte*, necessarily; *nascostaménte*, secretly; *leggierménte*, easily.

309. *Di* is often equivalent to our *in* and *with*; as: *abbondante di ricchezze*, abounding *in* riches; *lucente di gemme*, glittering *with* gems; *piccolo di persona*, small *in* person; *coperto di frondi*; covered *with* leaves; *vi rassomigliano di corággio*, they resemble you *in* courage; *che farémo di questo denáro?* what shall we do *with* this money?

A.

310. With the verbs *fare*, to make or cause, and *lasciare*, to leave or allow, this preposition is often used as in the following examples :

Nè so già dir se senta amóre; so ben
Ch' a molti il *fa* sentire. GUA. P. F.

Nor can I say if she feel love; I know
well that she *makes* many feel it.

Lodáto Dio, che *fa* godére alla Frán-
cia un re di tanto zelo e pietà.
BEN. L.

Blessed be God, who causes France
to possess a king of so much zeal
and piety.

<i>E fe sentir gli sproni a Brigliadóro.</i> ARI. O. F.	|	And he made Brigliadoro feel the spurs.
<i>Fátevi a ciascùn che mi accúsa dire quando e dove io gli tagliái la borsa.</i> Boc. D.	|	Make each one who accuses me tell you when and where I cut his purse.
<i>Luca lasciáva al tutto governáre ogni cosa a lui.</i> Mac. D.	|	Luca left every thing to be governed entirely by him.

Some grammarians tell us, that in such instances as these, the *a* is used in the sense of *da*, *by*. But this is certainly erroneous. The *a*, as here used, has no other than its original meaning, namely, the same as that of our *to*. Translate the sentences literally, and they will be thus: she *causes to* many to feel, who *causes to* France to possess, he *caused to* Brigliadoro to feel, *cause to* each one to tell you, Luca *left to* every thing *to* him to govern. We sometimes find the *a* used in nearly the same manner with the verbs *vedere*, to see; *udire*, to hear; and *sentire*, to feel or hear; as:

<i>Vedéndosi guatáre a quegli.</i> Boc. D.	|	Seeing themselves watched by those persons.
<i>Udéndo a molti commendáre la Cris- tiána fede.</i> Boc. D.	|	Hearing the Christian faith praised by many.
<i>Senttrono alla donna dírgli villanía.</i> Boc. D.	|	They heard abuse said to him by the woman.

Literally, in the Italian, *to* those persons, *to* many, *to* the woman; that is, meaning that these acts of *seeing* and *hearing* have the *persons*, the *many*, and the *woman*, for their *objects*, and that the senses of sight and hearing are directed *towards*, or applied in relation *to*, those objects.

DA.

311. *Da*, prefixed to the personal pronouns, *me*, *te*, *lui*, *lei*, *noi*, *voi*, *loro*, means the same as *to the house of*, in speaking of going to a person's house; as:

Venite <i>da me</i>,	|	Come to my house.
Vengo <i>da voi</i>,	|	I come to your house.
Sono tòrnati <i>da lui</i>,	|	They are returned to his house.

When, also, it is prefixed to a possessive pronoun, or to a noun, *da* has the same meaning; as:

Vado *da* mio padre,
Vengono *dal* loro amico,
Vanno *dal* conte,

I am going to my father's.
They come to their friend's.
They are going to the count's.

312. *Da*, following the verb *avere*, to have, and coming before the infinitive of another verb, expresses obligation or necessity; as:

Ho *da* tornáre,
Avéte *da* rispondére,
Hanno *da* parláre,
Avévo molto *da* fare,

I *must* return.
You have *got to* reply.
They have *got to* speak.
I *had* much to do.

313. It expresses, also, in many cases, *sufficiency*, *fitness*, and *resemblance*; as:

Abbiámo testimónio *da* provárló,
Parole *da* ammolír un cor di sasso,
Ha un palázso *da* re,
Vestíto *da* contadíno,
Parla *da* galantuómo,

We have evidence *sufficient* to prove it.
Words *enough* to soften the heart of a stone.
He has a palace *fit* for a king.
Dressed *like* a countryman.
He speaks *like* a gentleman.

314. When two nouns are used together, as is the case with what we call *compound nouns*, or a noun and a verb, the one intended to express, adjectively, some quality or capacity in the other, the Italians use *da*; as in these examples:

Scátola *da* tobácco,
Fiásco *da* vino,
Sala *da* mangiáre,

Snuff-box.
Wine-flask.
Dining-room.

315. *Da* has the sense of our word *about*, in speaking of numbers; as:

Da venti,
Da cinque cento,

About twenty.
About five hundred.

316. *Da*, prefixed to the pronouns *me*, *te*, *se*, &c. means the same as *of oneself* or *one's own accord*; as:

L'ho fatto *da* me,
Da se cominciò a dírmé,

I have done it *of my own* accord.
Of himself he began to tell me.

3D. OF CONJUNCTIONS.

317. As *NÈ* has the sense both of our *nor* and *neither*, so has *O* that of our *or* and *either*; as:

<i>Nè di lui nè di lei molto mi fido.</i>	|	<i>Neither in him nor in her have I</i>
PET. S.	|	much faith.

<i>O con il favor del pópolo, o con il</i>	|	<i>Either with the favour of the people</i>
<i>favor de' grandi.</i>	|	<i>or with the favour of the great.</i>
MAC. P.	|	

The words *NÈ* and *O* are subject to be joined with certain other words, the two words together forming a conjunction; in the following manner:

<i>nè meno, or nemméno,</i>	}	<i>nor, no more, not even.</i>
<i>nè pure, or neppure,</i>		
<i>nè anche, or neanche,</i>		
<i>nè manco, or nemanco,</i>		
<i>o sí, or ossía,</i>	}	<i>or, or else.</i>
<i>o vero, or ovvéro,</i>		
<i>o pure, or oppúre,</i>		

318. *E*, which represents our *and*, is often used in the sense of *both* or *as well*; as:

<i>Preparátevi dunque ed al viággio,</i>	|	<i>Prepare yourself, then, both for the</i>
<i>Ed alla pugna, e alla vittória ancóra.</i>		
TAS. G. L.	|	<i>journey, and for battle, and for vic-</i>
	|	<i>tory also.</i>

CHAPTER XXV.

OF THE WORDS CALLED EXPLETIVES.

319. THESE are thus called, from the Latin *expleo*, which means, literally, to *over-fill*; so that an expletive is a word, the using of which makes a sentence more full of words than what is necessary. The most remarkable, by far, of the Italian Expletives, are the little pronouns, *mi*, *ti*, *si*, *ci*, *vi*, *ne*. For example :

Io medésimo non so quel ch' io <i>mi</i> vóglío. PET. S.	I myself do not know what I (me) want.
Perchè, ovunque i' <i>mi</i> sia, io sono Amore. TAS. A.	For, wherever I (me) may be, I am Love.
Non so dir bene ancóra, s' io <i>mi</i> sia in Itália, o in Fráncia. BEN. L.	I cannot well say yet, whether I (me) am yet in Italy, or in France.
Amór, che meco al buon tempo <i>ti</i> stavi, &c. PET. S.	Thou, love, who wast (thee) with me in prosperous times.
Dal palágio s' uscì, e fuggìsì a casa sua, Boc. D.	He went (himself) out of the palace, and fled (himself) to his own house.
Tra queste ella <i>si</i> stava &c. GUA. P. F.	Amongst these she (herself) stood.
Voi non sapéte ciò che voi <i>vi</i> dite. Boc. D.	You do not know what you say (yourself).
Di questi esémpi <i>ne</i> sono piéne le istorie. MAC. P.	Of these examples histories are full (of them).
Di questa matèria se <i>ne</i> potrebbero dare infinite esempi. MAC. P.	Of this matter one might give infinite examples (of it).

Other personal pronouns, also, are sometimes unnecessarily employed after a noun, when the noun of itself would be sufficient; as :

Questo meccanísimo io <i>l'</i> ho osserváto in tutte le mie composizióni. ALF. V.	This mechanism I have observed (it) in all my compositions.
---	---

320. The *co*, joined to the pronouns *me*, *te*, *se*, is an unnecessary repetition of the preposition *con*: *con meco*, with me; *con te*, with thee; *con seco*, with him, or her; instead of, *con me*, or *meco*, &c. as in the following:

—— I miei figliuóli, ch' eran <i>con</i> <i>meco</i> , &c.	DAN. IN.	|	My sons, who were with me.
Spero avér assái di buon tempo <i>con</i> <i>te</i> .	Boc. D.	|	I hope to have a pleasant time enough with thee.
E <i>con seco</i> menò la sua bella donna.	Boc. D.	|	And he took with him his handsome wife.

321. The pronoun *esso*, coming between the preposition *con* and another personal pronoun, is an expletive; as, *con esso lui*, with him; instead of *con esso*, or, *con lui*.

322. The pronoun *egli*, when used impersonally in the sense of our *it*, is said to be an expletive, since there is no necessity to express the *it*; as: *egli è troppo vero*, *it* is too true; *egli è un' ora*, *it* is one o'clock; instead of, *è troppo vero*, *è un' ora*, using the verb, simply, without any pronoun at all.

323. Besides the foregoing, there are certain other words which I generally find noticed in grammars as being *expletives* namely: *bene*, well; *bello*, fine; *tutto*, all, or quite; *mai*, ever, or never; *già*, already, exactly, or indeed; *poi*, then; *pure*, yet, however, or even; *mica*, not, or not at all; *via*, away. For examples as to the various senses in which these words are employed, we may look to the dictionary. It cannot be said that these words are devoid of meaning, or that they are *unnecessarily* employed, in any instance; they, like many similar terms, in our language, always assist in conveying some sense which would be incomplete without them; and they ought not, therefore, properly speaking, to be called *expletives*.

CHAPTER XXVI.

OF COLLOCATION.

324. *Collocation*, as a term in Syntax, means the *placing* of words in sentences, or the situation in which they stand with regard to one another, merely as relates to *locality* or *place*. In this respect, the Italian is often very different from our language, as the reader cannot but observe before he have arrived at the present chapter. I notice this matter here, as being one of those to which the learner will have to pay attention. But it is a thing that admits of hardly any explanation; for it is one independent of rules or principles. We say, *I will speak to you*: the Italians say, *vi parlerò* (that is, *to you I will speak*). We say, *I will send him to you*: the Italians say, *ve lo manderò* (that is, *to you him I will send*). The placing of the *verb*, in relation to its nominative, is the instance in which the two languages differ mostly. Take the following for examples:

<i>E fabbricata questa casa in un sito eminente.</i> BEN. L.	|	This house is built in a lofty situation.
<i>Mostra Senofonte nella sua vita di Ciro questa necessit� dello ingannare.</i> MAC. D.	|	Zenophon <i>shows</i> in his life of Cyrus this necessity of deceiving.
<i>Cacciata avea il sole del cielo gi� ogni stella.</i> Boc. D.	|	The sun <i>had</i> already <i>chased</i> every star from the heavens.
<i>Era tumultuario e confuso il modo del consultare.</i> DAV. S.	|	The mode of consultation <i>was</i> tumultuous and confused.

This, in Italian, is very much a matter of *choice*. We have not such room for choosing in our language: to say, *is built this house*, meaning, *this house is built*, would not do at all; yet, in Italian, either of these manners may be adopted. It is in

poetry, more especially, that the Italian collocation differs from that of our language; for, here, the Italian is sometimes as crooked as the Latin language, when compared to our own. Our poets have a considerable license allowed them as to collocation, but nothing like the same which the Italians have.

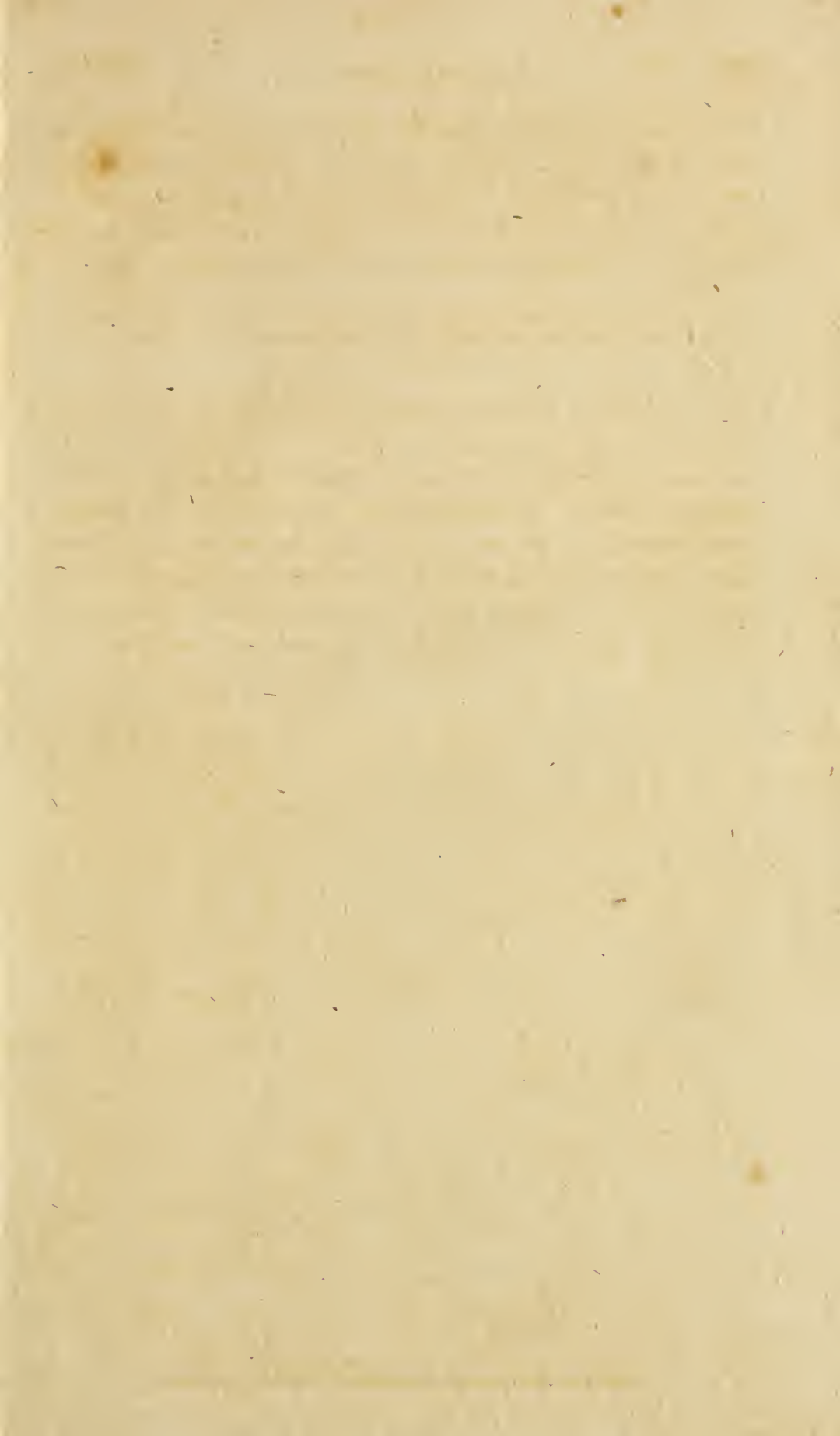
Non riconoscerà sì di leggiéro
Vénere madre me, suo figlio Amore.

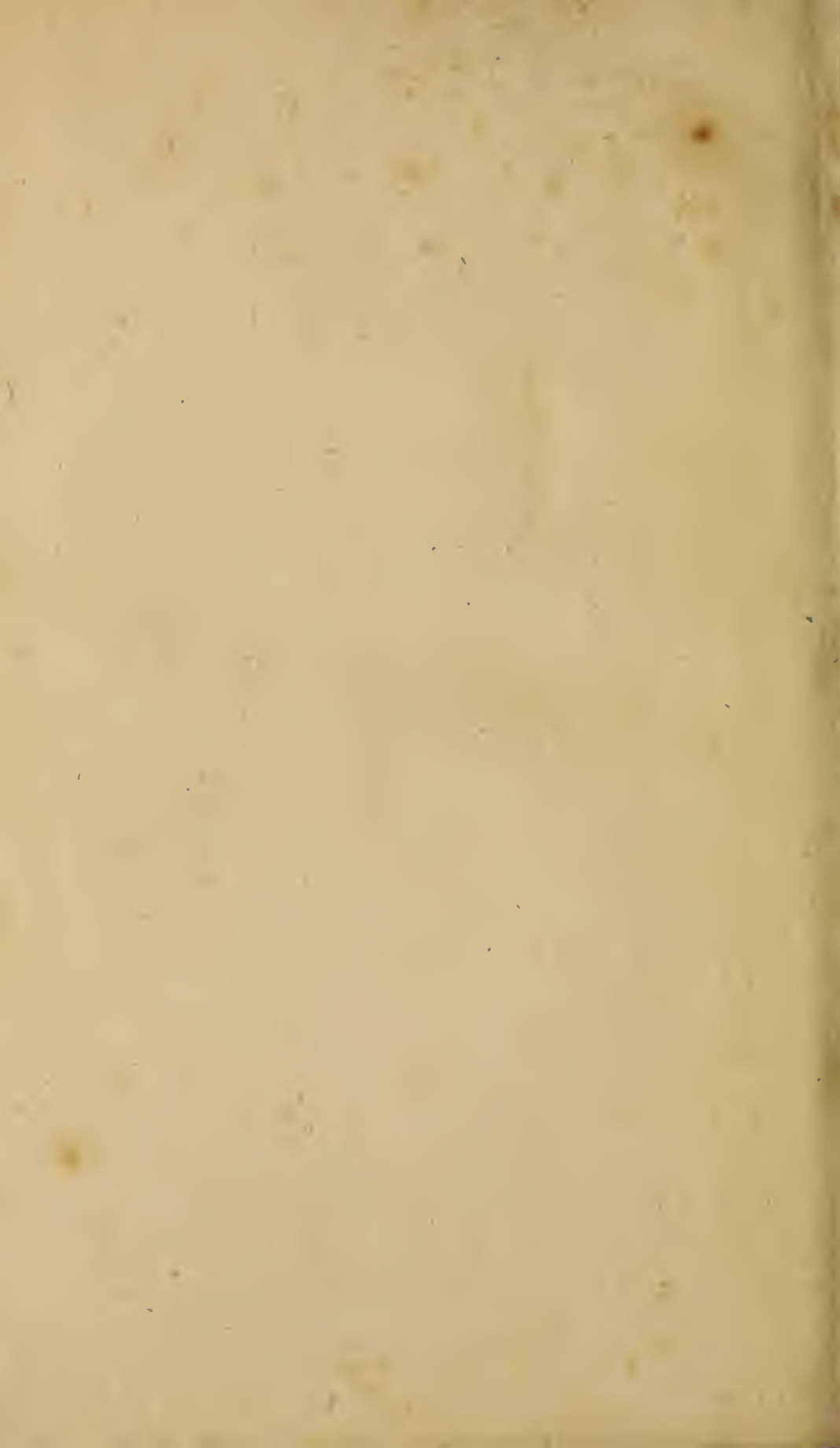
TAS. A.

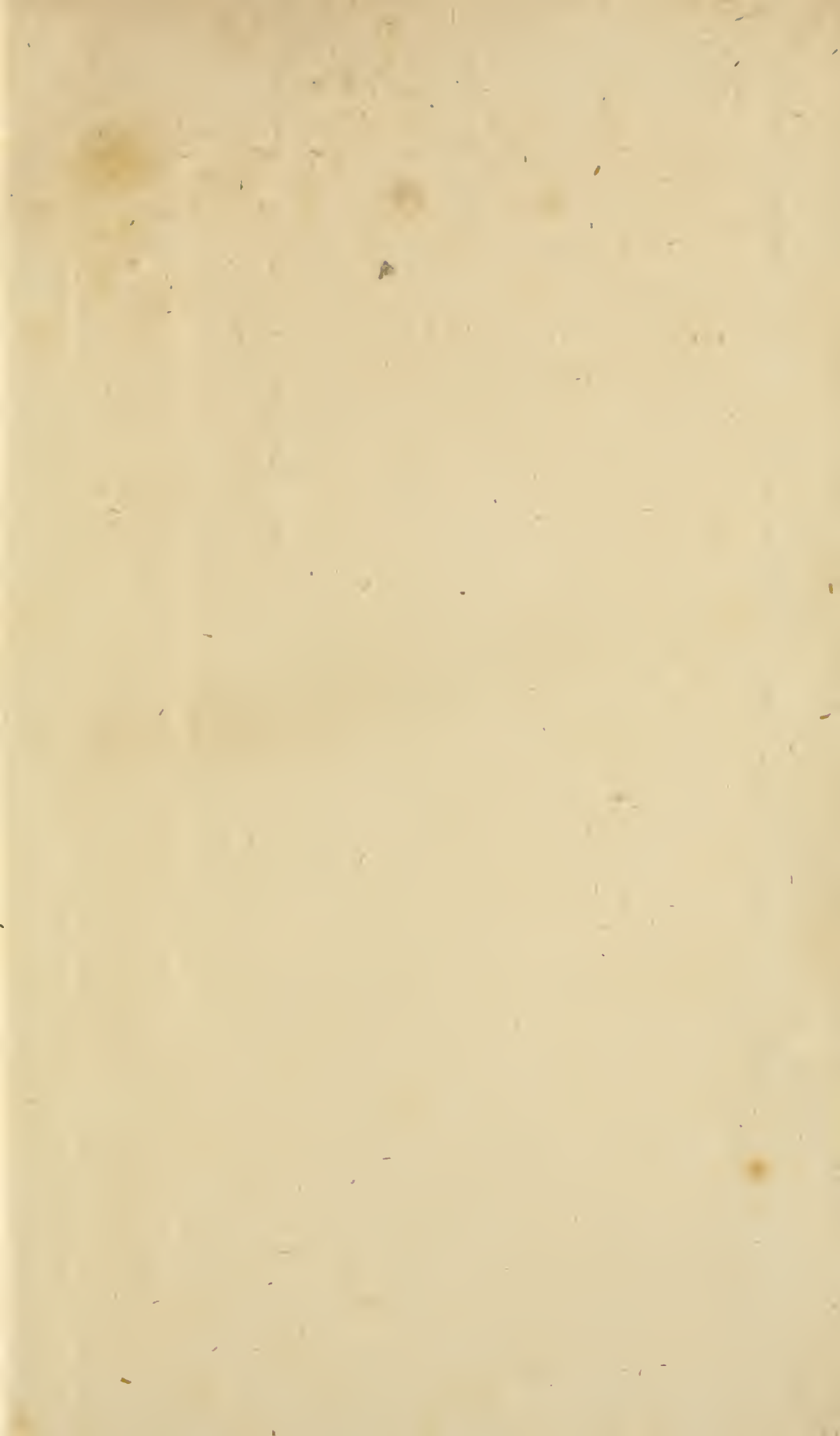
Venus, my mother, will not so easily
recognise me, her son Love.

If we give these words the same order in the translation that they have in the original, the sentence will be thus: *not will recognise so easily Venus mother me, her son Love*. This is always a source of some puzzling to the beginner; but we must consider, at the same time, that the language is all the more powerful and harmonious in proportion as it admits of the transposition of words, and, consequently, that it is so much the better worth the labour which the study of it requires.

THE END.







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